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THREE FULL-LENGTH PORTRAITS BY THOMAS GAINSBOROUGH · BY W. G. BLAIKIE-MURDOCH

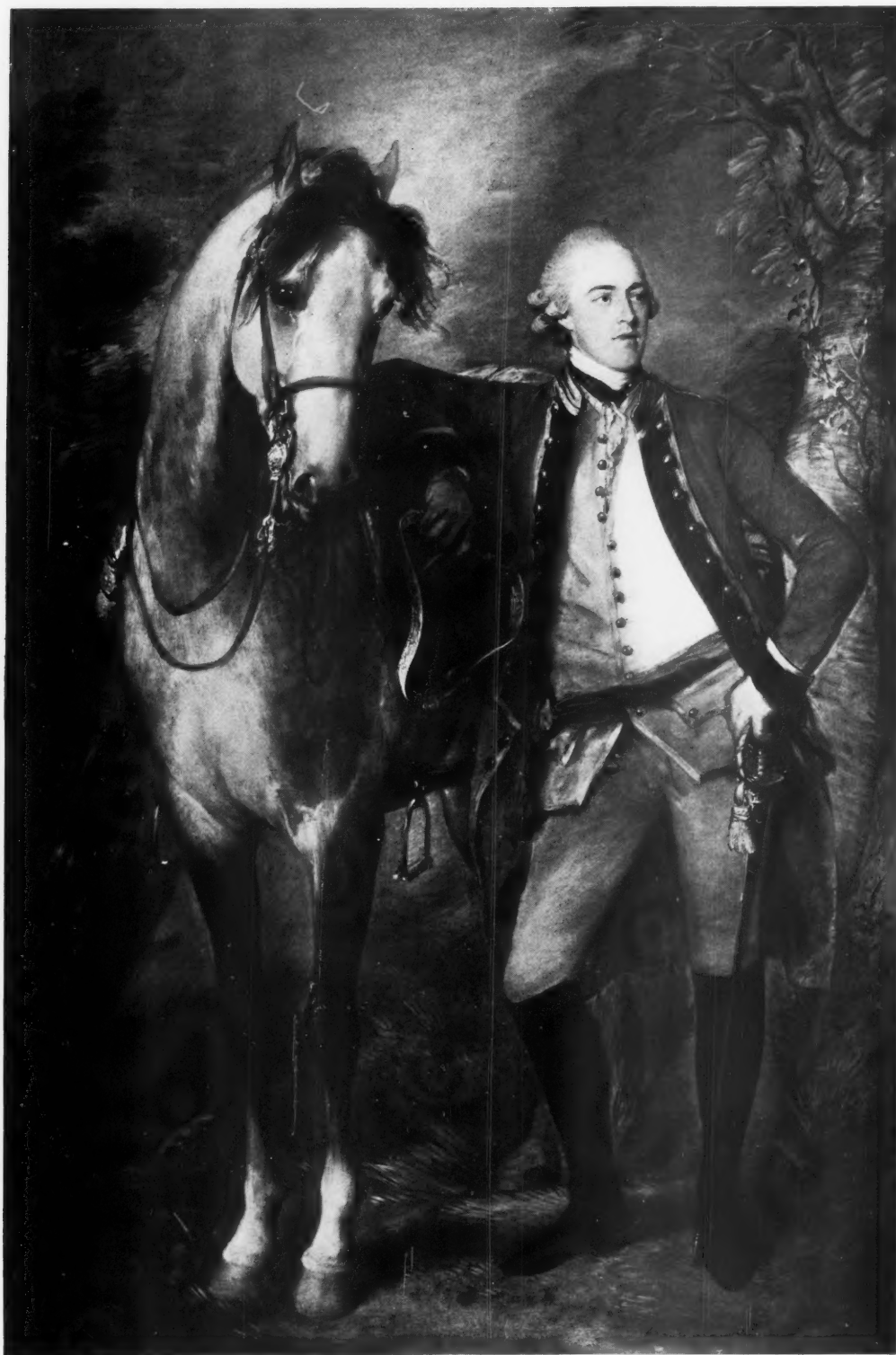
IN the history of the arts in general, painting and sculpture, literature and music, architecture and craftsmanship, the eighteenth century occupies a curiously significant place. It may justly be maintained that this period did not give birth, anywhere, to works nearly as great as emanated from Italy and Flanders during the Renaissance, from Holland while Rembrandt was active, from Egypt in the earlier dynastic eras, or from Greece in the days of Phidias; while it may well be contended, again, that the noblest creations of the nineteenth century transcend those of its immediate predecessor. Yet the latter, being marked by exceptionally passionate intellectual speculation, inevitably witnessed striking change and signal development in æsthetics; and that is what gives its curious significance to the eighteenth century, making it exceptionally fascinating to look back upon. Especially true is all this with reference to France and to England, two countries which owed much to each other throughout this particular time; and one who illustrates many of these things is Gainsborough, while the symbolical relations in which he stands to his period are instanced happily by the three pictures of his shown now in this journal. They are in the collection of Mr. H. E. Huntington; and their presence in this country should be matter for deep gratification to American lovers of art, because Gainsborough's achievement is quickly rising in the world's esteem, and his canvases are accordingly much sought by European galleries.

But if a peculiar interest attaches to this painter, by reason of the metamorphoses in art which took place in his day, the growing devotion to him is doubtless traceable also in some degree to the rare picturesqueness of the manners and customs, the daily life, of the

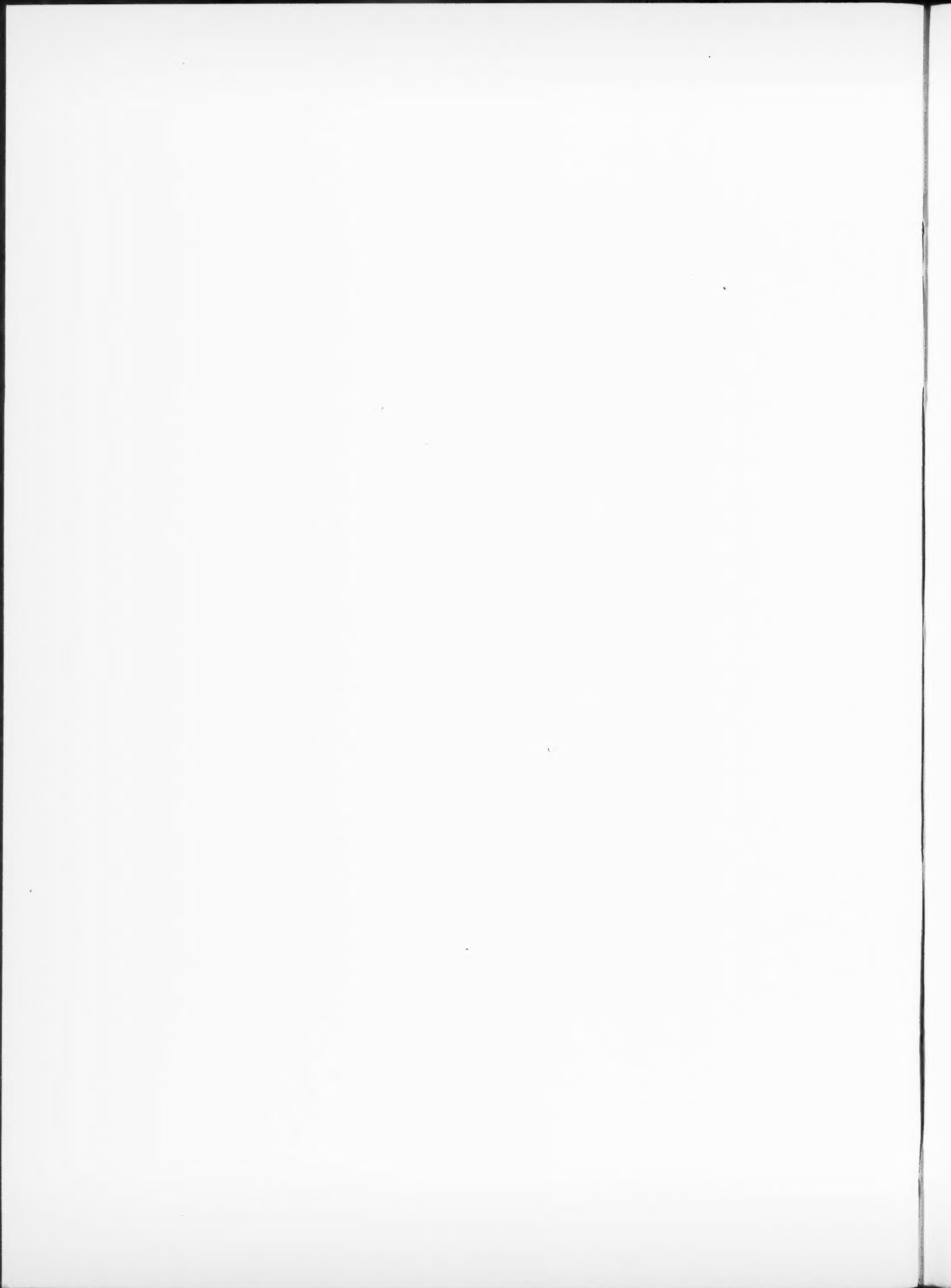
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eighteenth century. There is no other period whose social history is quite so engaging, none which has bequeathed to posterity an array, equally rich, of sparkling personal memoirs and letters; and, in scanning documents of this sort, one of course frequently finds the names of many of Gainsborough's *clientèle*. True it is that, in such a quest, little or nothing is gleaned about Juliana Howard, who, becoming Lady Petre by marriage, is the subject of the most beautiful of the three pictures at present under notice. However, forgetting her for the meantime, and continuing the search, much is learnt about those two other sitters of the artist, Lord and Lady Ligonier. The latter was Penelope Pitt, daughter of the first Earl Rivers, an intimate friend of Lady Mary Wortley Montagu. And this Penelope, not long after her marriage to Lord Ligonier, became suspected by him of a *liaison* with Alfieri, the Italian dramatist, remembered less by his writings than by the conspicuous part he played in the romantic annals of the exiled Stuarts. Ligonier's suspicions increasing betimes, he challenged Alfieri to a duel; and on their meeting by night, in Hyde Park, London, scarcely had they crossed swords ere it transpired that the Italian was almost wholly incapable of defending himself, whereupon the other combatant chivalrously refused to continue the fight. News of the affair shortly getting abroad, it was described by an anonymous writer in a quaint little book, *The Generous Husband, or Lord Laelius and the Fair Emilia*, published at London in 1771; and in that same year the ill-assorted pair obtained a separation, the lady subsequently marrying, not Alfieri, but a common trooper in the Horse Guards. Here, then, is a typical page from the *chronique scandaleuse* of Georgian England, just such a page as it is easy to imagine Thackeray delighting in, whilst engaged in the studies preceding the writing of *Esmond*.

There is some doubt as to when, exactly, these canvases were painted; for Gainsborough, seldom signing his work, usually eschewed dating it either. Both were shown in New York in 1914, at a loan exhibition of old masters of the British school; and, in the catalogue of that collection, they are affirmed to have been done in 1771. No authority is offered for this statement, which is no doubt based, however, on the recorded fact that the portraits appeared at the Royal Academy, London, in the year in question. But is it not conceivable that they were wrought before that date? Even if we assign them thereto, in 1771 Gainsborough had not



THOMAS GAINSBOROUGH: VISCOUNT LIGONIER.
Collection of Mr. Henry E. Huntington, New York.



yet settled in London, and was still working at Bath, the town where he first gained some success in portraiture. Like the majority of great painters, at the beginning of his career he drew in a very precise, if not almost hard fashion, a notable example of his early predilection, in this respect, consisting in two little pencil-portraits, domiciled in the Irish National Gallery, Dublin, the pair being among those things by the master which are exceptional in bearing a date, which in this case is 1743. Now, as indicated above, it was probably more than twenty years after this that the two canvases under discussion were executed; and yet, in the drawing of Lord Ligonier's face, there is a faint hint, if only a hint, of the artist's bygone precise manner; while in this painting, as also in the one of Lady Ligonier, there is a certain memory, or savour, of the art of the 17th century.

For owing to the essential plasticity of youth, every master, however great ultimately, is deeply influenced at first. And, as a rule, the works which leave their impress on him at this time, the works on a study of which he bases his initial style, are those of the more outstanding men of the generation immediately prior to his own, together, possibly, with the creations of such painters, contemporaneous with him, as he finds already famous. Much that is related about Gainsborough goes to show that he was anything but anomalous in this particular, but rather phenomenally receptive as a young man and easily roused to emulation. At his birth, when the 18th century was still in its infancy, there had not yet been more than a tiny band of English painters of much note, so that the portraits which Van Dyck had painted of King Charles I, and of endless notables of the Stuart *régime*, perforce formed the staple idol of aspirational young artists in England. Reynolds, for instance, born four years before Gainsborough, is shown by his writings to have been early a fervent devotee of the great Fleming; while ere Gainsborough himself had been at work for many years, he became acquainted with a large Van Dyck at Wilton, not far from Bath, and numerous other examples of the master became familiar to him presently. With that eminently receptive temperament of his, he was not only enchanted quickly by these canvases, but soon commenced striving, consciously or unconsciously, towards a workmanship akin to theirs; and, in the Ligonier portraits, he has attained much of the stateliness, the air of majesty, which form the key-note of Van Dyck's art. Furthermore, the picture of Lady Ligonier

suggests the influence of Reynolds; but, granting that Gainsborough was in some way indebted to his great contemporary in England, the respective achievements of the two men were really widely dissimilar. And this difference between the pair is brought home sharply, as well as the inherent difference between Gainsborough and Van Dyck, on turning from the Ligonier portraits to the one of Lady Petre.

A familiar story tells that Gainsborough exclaimed, during his last illness, "We are all going to Heaven, and Van Dyck is of the company"; while on the English master's decease, no fewer than seven copies he had done after the Fleming were found. It is obvious, therefore, that he never renounced what had been the outstanding enthusiasm of his early and formative years; while there is no reason to suppose that he ever ceased to admire Reynolds, or to study him attentively. Still, it is not the work in which he discloses obligations to one or the other of these men, which chiefly makes him memorable and glorious; his finest and truly immortal things are those, rather, wherein he reflects a *rapprochement* with a much more original, more individual artist than either Van Dyck or Reynolds: in fine, Antoine Watteau. It has been contended that, in likelihood, he never saw anything by the latter, among those adducing this theory being Sir Walter Armstrong, author of the most thoughtful and scholarly of the many books on Gainsborough. But it should be borne in mind that Watteau, not long before his premature death, paid a visit to London, where he received a commission for two pictures from Dr. Mead, who, a distinguished physician, eulogized by Pope in one of his poems, enjoyed a high reputation for connoisseurship, and was very intimate with the English art-world of his day. Moreover, whereas Reynolds says next to nothing about French painting as a whole in his writings, he duly mentions Watteau there with honor; while again, Gainsborough was for a time a pupil of the Frenchman Hubert Gravelot, who is known to have possessed several things by Watteau. All this makes it inconceivable, virtually, that the work of the *maître peintre des fêtes galantes* was never brought before Gainsborough's notice; while even the assumption that he was comparatively unfamiliar therewith does not mean that he was not profoundly affected by it, inasmuch as nearly every one of the brilliant group of artists, in mid-eighteenth century France, reflected in some degree the glittering genius of Watteau. On that artist's advent,



GAINSBOROUGH: VISCOUNTESS LIGONIER.
Collection of Mr. Henry E. Huntington, New York.



some four decades before Gainsborough's, French art was practically in a state of subservience to Louis XIV, who, anxious to be *le grand monarque*, thought to merit that title by making his court the most gorgeous in Europe; with this in view he managed to command, for the decoration of his palaces, the services of almost all the prominent French painters and sculptors of his long reign, inciting them the while to make grandeur the main trait of their output. As this incitement was ardently seconded by the king's painter in ordinary, Charles Lebrun, in turn supported by the sculptor, Girardon, there resulted a harvest of things, the bulk of which are not grand but grandiose, not stately but pompous. And although Watteau—influenced slightly by his immediate predecessors, just as Gainsborough after him—betrayed at the outset a tendency towards the failings mentioned, he eventually subverted the dominant style, substituting for it a completely antithetic one, characterized by elegance and airy daintiness. These last are the salient and endearing elements in typical English art of the Georgian era, no less surely than in coeval French; but while, as noted incidentally already, a sensibility of Watteau's skill was expressed by Reynolds, he personally, like the Lebrun school, numbered among his chief faults a distinct inclination to magniloquence. It was Gainsborough, not Sir Joshua, who contrived to bring the Watteauesque qualities into England, and whether he imbibed influence directly from Watteau, or simply from that painter's *entourage* in France, is after all a question of slight moment. These are the qualities, in the portrait of Lady Petre, which mainly constitute it so wholly charming a work, their presence here demarking this picture, on the one hand from such things as the artist did whilst preoccupied with worship of Van Dyck, on the other hand from anything by Reynolds.

"Le grand poète du dix-huitième siècle est Watteau," write the brothers de Goncourt. And what makes their homage just is by no means, merely, that elegance and daintiness in the master's best pictures, but his frequent rendering of the eternal mystery of nature's appeal, his lovely reincarnating of her more pensive moods. As Mr. Charles Ricketts observes finely, in his *Pages on Art*, taking away the graceful figures from Watteau's *fêtes champêtres*, he remains one of the greatest of landscape-painters; and in this relation he surpasses all those Frenchmen who emulated him, since none of these appear to have ever experienced the emotion inspiring this part of their idol's work. Fragonard, perhaps, should be exempted from

that stricture, yet did not Gainsborough come far nearer than the last-named to rivaling the true greatness of Watteau's scenes? The English artist, according to his own repeated avowals, cared principally for landscape-painting; and forced by the need of bread-winning to practise portraiture chiefly instead, he blended the two branches of art, with the result that, as with Watteau, some of his finest landscapes are usually defined only as backgrounds. One of these is the scene stretching out behind Lady Ligonier, while as fine a one is that forming a *repoussoir* for Lady Petre; and the view of these exquisite woodland glades, each disclosing a remote vista touched with enchantment, recalls one more item of their painter's significance in artistic annals. For if a secession from the style of the preceding age marked the dawn and noon of the eighteenth century—a secession beneficently fostered by Gainsborough,—the close of that century witnessed a more potent movement, which the master anticipated in his landscapes. Dowered, like Watteau, with a lyrical impulse to state upon canvas what he felt when communing with nature, gifted with power to express this impulse, he stands alone, or almost alone, amongst all the charming artists of Georgian England. And while Watteau, on his part, may rightly be hailed as a precursor of Théodore Rousseau and Diaz, Dupré and Corot, with equal justice may Gainsborough be acclaimed as a forefather of Constable, of Bonington, of Turner.

VENETIAN PAINTINGS IN THE UNITED STATES:
PART SIX · BY BERNHARD BERENSON

MR. FRICK'S "ST. FRANCIS"

I HAD not long finished writing the chapter on Bellini's autograph works in America when it was announced that Mr. Frick had purchased the St. Francis which aroused so much interest in the Royal Academy Winter Exhibition of 1912. I shall not recast the chapter to give this new acquisition its exact chronological order, for this new picture would not throw much light on those already attended to, and in point of date it goes with the last of them so that the sequence is not too much disturbed.

It is no exaggeration to say that we could not have added to our collections a work by Bellini at once so magnificent and so singular. Alone, it would give us a most incomplete and one-sided idea of its author, but in connection with the paintings we possess already, not to speak of those we still may hope to acquire, it becomes interesting and important as no Madonna or figure composition of equal quality could be. Figure paintings we have and shall add to, but a design of such magnitude given over so entirely to landscape is not known to exist in Venetian painting of the fifteenth century, or indeed in any other Italian school of that time.

A pen of genius like Ruskin's, inspired by his loving and accurate delineation of plants and flowers, and his delight in the rendering of rock formation and cloud structure, would not be more than adequate to the task of conveying in words a sense of this landscape. I shall not attempt it. The reproduction shall speak for itself. It will, however, not be altogether superfluous, perhaps, to warn the spectator, brought up perchance on impressionist painting, that he must not expect here a study after a scene in nature portrayed as faithfully as eye can see and brush can render, and always under the same conditions of light and atmosphere. No Quattrocento master would have seen any merit in such an attempt. Nature, like everything else in the visible world, was interesting to him not so much for its own sake as for the detail it furnished him to be used in his design. And when he set himself the task of painting a landscape, he did not very likely, certainly not necessarily, go out in search of a bit of scenery to reproduce, but composed it out of his own head with the details furnished him by memory and his note

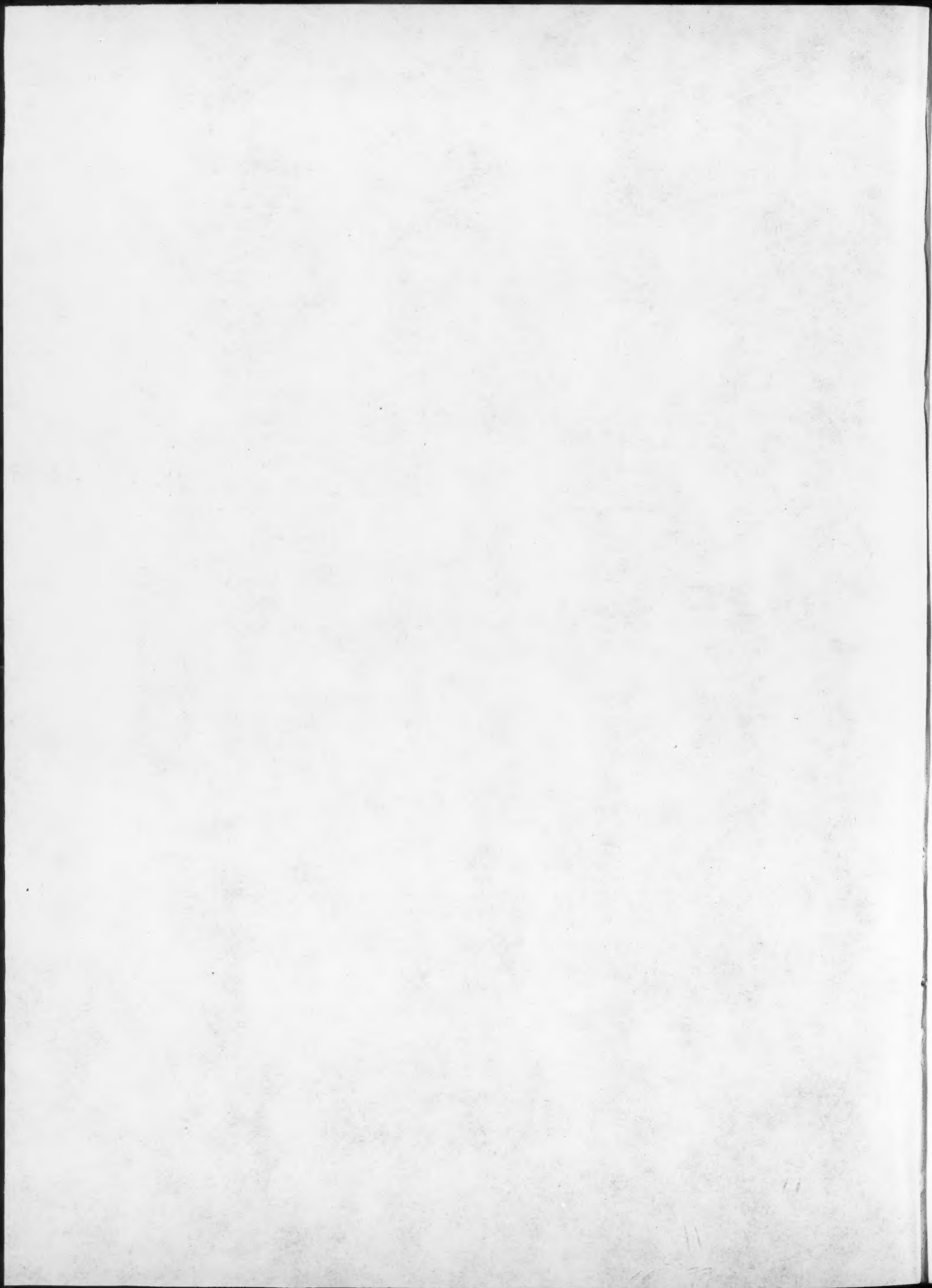
books. This detail had to be accurate in itself, obeying its own as well as universal laws of formation and structure and growth, but it never would have occurred to the artist that such detail had in his design to be related as he found it in nature. He always had an idea to express, a mood to convey, and he used his rocks, and plants, and trees, and clouds, and above all his light, for that purpose, differing from the pattern maker, or even musician, only in that he never deliberately conventionalized his detail, which, unlike their treatment of shape and sound, *he* reproduced faithfully with all their accidents and all their accents: so that every flower and shrub, every leaf and tree would stand the scrutiny of the botanist, every pebble and rock of the mineralogist and geologist, every animal of the naturalist, every building of the architect, and every artifact of its artisan.

Granted, however, that this is not a landscape as a Monet would have painted it, nor even as Sisley or Pissarro or any of their companions or followers, yet one will not readily find its superior. If far less a record of one impression than any of these, it is more arresting in detail. Here we have a world we shall not readily exhaust, and even when its own mood—solemn, sober, and meditative—no longer appeals to our consciousness, our spirit still can roam therein at leisure, entertained as in the best favored regions of the real world.

Doubtless Bellini, as well as his patron Messer Zuan Michiel who ordered this picture, meant it to be a landscape, but European man had not yet made sufficient advance toward nature to compose a landscape without some pretext of a religious, legendary, or at least romantic subject. The white man's world was still man-centered. The pretext here was St. Francis receiving the Stigmata. It is not unusual in Venetian Painting for Francis to stand rather than kneel while receiving the Stigmata, and it does not surprise us that Bellini conceives him as an ascetic, but at the same time virile and intellectual personality. But how different it all is from the Florentine or even the Sienese treatment of the subject! Here there is no passive ecstasy and no horrid wilderness, but a free man communing with his Ideal, and in surroundings completely humanized, humanized to the point of a certain noble homeliness. The Saint need not retire to the wilderness to find his God. He can find Him close to the haunts of men.

And now we must turn to the question of such deep interest to







GIOVANNI BELLINI : SAINT FRANCIS
COLLECTION OF MR. HENRY CLAY FRICK

us special students of the history of Venetian painting:—when did Giovanni Bellini paint this picture? To get the right answer we shall be well advised to examine it first and foremost as a landscape.

From his earliest years as an independent artist, Giovanni Bellini betrays in his landscape a most unusual delight in quiet, sober forms which he had taken straight from nature and recombined for his purposes under a unifying light tending to produce the emotion he wished to stir. In the background to the late Mr. Theo. Davis' "Madonna" we have made acquaintance with such a result, but of the quietest. Those who have seen the National Gallery "Agony in the Garden" will never forget the transfiguring effect of the sunset glow upon a landscape as devoid of Romantic features or Classical evocations as anything in Italy can be. I for one have never been more deeply stirred by the creations of the most renowned magicians of the landscape art. Just because of its fidelity to the ordinary aspects and moods of nature this scene is not only transporting but convincing. Now it is fairly easy to be transporting, and one can with gifts and effort be convincing. To be both requires genius.

Bellini's interest in landscape seems to have intensified as well as expanded more and more as he found himself, and particularly during that most formative decade of his career, the years between 1470 and 1480. Yet the *predelle* to the Pesaro "Coronation" of about 1475, allowing even for their summary treatment, do not show the advance one might expect. But the Naples "Transfiguration," dating from toward the end of this period, presents a scene not only of silent, solemn, subduing feeling such as the subject demands, but one filled with well-managed episodes, and shows unexpectedly a much greater interest than hitherto in cloud and plant. In the "St. Francis" all these tendencies culminate, and never again do we find Bellini reveling, as he does here, in detail, whether it be of twig or leaf, pebble or wattled knot. Directly afterwards, he began to generalize nature, and to subordinate it to those effects of colored atmosphere which, because of his invention and teaching and example, became the dominant note of Venetian painting for the rest of its history. Before another ten years were over he offered us, in the landscape of the Uffizi "Allegory" and in those of the little "Allegories" of the Venice Academy, landscapes softer, more velvety, and subtler, but with the detail relatively blurred.

The date of the Naples "Transfiguration" is toward 1480, as all students seem to agree. Another work, chiefly interesting for its background, of nearly the same date, or perhaps a trifle later, is the "Resurrection" now in Berlin. The Uffizi "Allegory" was painted, I have reason to believe, about 1488. I shall now attempt to prove that Mr. Frick's "St. Francis" was designed after the Naples and Berlin pictures, but before, and I believe considerably before, the Uffizi one. General considerations derived from æsthetic appreciation and the progress of the art have already been presented in the last paragraph. Let us come to particulars.

Our landscape has most in common with the one in the "Transfiguration." The branching of the biggest tree in each is the same. The detail in the foreground, whether of plant, or rail, or wattle, is treated with the same meticulous care and vital precision. Even the signatures are in letters of nearly the same epigraphic character on perfectly identical crumpled scraps of paper attached to stumps. The buildings in the middle distance of the "St. Francis" are, on the other hand, more closely related to those in the "Resurrection," and the shepherd feeding his flock in the one is, but for a slight difference in dress, identical with the figure in the other. Finally, the castle on the height recalls the one on the horizon in the Uffizi "Allegory." But by far the most numerous and significant points of resemblance are with the two first works of the three just mentioned, and furthermore our landscape represents with them an identical stage in the progress of Bellini's treatment of atmosphere. In the Uffizi "Allegory" it is already so far advanced as to sacrifice vitality of line to its demands. Thus while there are no plants in the foreground of the "Allegory" to afford terms of comparison, we find them in a painting of perhaps the same year as that "Allegory," the Murano altarpiece of 1488 with Doge Barbarigo, and cannot fail to note how much less meticulously they are drawn and with how much less precision. We may justly conclude therefore that the advance in the treatment of both atmosphere and vegetation made between the last-mentioned paintings and ours is great enough to suggest a lapse of years, and we are thus pushed back to a date close to that of the "Transfiguration." Finally, if we have any further doubt regarding this point, we need only give our attention to the figure of the Saint to have it dispelled. The folds of his draperies are relatively stiff and severe, nothing like so free and

fluent as the folds of, say, the St. Francis in the S. Giobbe altarpiece. Indeed, they hark back to those in certain figures on the pilasters of the Pesaro "Coronation" and even to folds in the still earlier Carità Triptychs. Yet on the whole they are much closer to those in the S. Giobbe altarpiece or to such a work of exactly the same period as the "Peter Martyr" at Monopoli. Our "St. Francis," for instance, has on his right sleeve a heart-shaped fold which, expanded or seen at another angle, occurs in the figure of Francis in the last-named altarpiece and in the St. Mark of the Murano Madonna with the Doge Barbarigo dated 1488, but to my recollection in no work certainly earlier than 1480. But the draperies in even the S. Giobbe "St. Francis" are much more rounded and fluent than in ours, and may well witness to an advance made in no less than two or three years. Now, as I beg my readers to accept until I find a more appropriate occasion for attempting proof, the S. Giobbe altarpiece was painted about 1483, and thus our figure cannot be dated later than 1481. Indeed I am inclined to believe that it may be even a trifle earlier.

If Mr. Frick's "St. Francis" was designed about 1480—and I do not believe that the competent student after examining the evidence carefully can come to any other conclusion—it leaves no ground for such an opinion as that of Mr. Roger Fry, acclaimed and enshrined by Dr. Tancred Borenius in his very learned annotations to Crowe and Cavalcaselle. According to Mr. Fry this most noble work is not by Bellini at all but by Marco Basaiti. Mr. Fry surely would not have fallen into this error had he considered the chronology of this work, and had he been more critical of Cavalcaselle as well as of my own youthful synthesis of that master. I hastily assimilated to his manner and therefore attributed to him all the paintings issuing from Bellini's studio which in fact, as I now believe, had served Basaiti as subjects for imitation. But the smaller man betrays himself in much feebler drawing, more indetermined, and scamped forms, seldom done with reference to nature (unless indeed as seen through Bellini's spectacles), by much cruder effects of lights, unreal modeling, and chillier coloring.

Among Basaiti's paintings known to me the following are the best as to quality and offer the closest elements of comparison with the landscape of our "St. Francis." As for the figure of the Saint

himself, I despair of finding an even distant approach to it among the same artist's works:

The Venice Academy "Agony in the Garden" of 1510.

The Vienna version of the "Calling of the Children of Zebedee," dated 1515.

Mr. Robert Benson's "St. Jerome" dated 1505. This little panel is signed with a Bellini studio signature, and the Saint may have been designed by Bellini, but the landscape is surely Basaiti's.

The "St. Jeromes" of the National Gallery and Count Papafava's collection at Padua.

The "Entombment" of the Camerini collection at Piazzola.

The "Dead Christ" left by Count Pálffy to the Budapest Gallery.

Let the student compare the rock structure, the formation of clouds or the growth of plants in any of these panels with the same in our "St. Francis," and conclude for himself. All that transpires is that quite likely Basaiti was well acquainted with some such masterpiece of the great artist as the one before us, as well as the "Pietàs," nearly contemporary with it, now at Toledo and Stuttgart. Like all archaists, however, Basaiti seldom if ever imitates the past, even as when in this case it is relatively recent, without letting something slip in that betrays a later date. I defy any one to point out the slightest trace in the "St. Francis" compelling us to conclude that it was painted much later than 1480. To make it even possible that Basaiti was its author it would have had to be done at the very least twenty years later, for we have no trace of him before 1500.

Finally, there may be yet another explanation of Mr. Fry's error. The "Anonimo Morelliano" speaks of our picture in the following terms: "The oil painting of St. Francis in the wilderness was done by Giovanni Bellini. It was begun by him for Messer Giovanni Michiel, and has a landscape all but finished and wonderful in its attention to detail."¹

Mr. Fry with this bit of information in mind may perhaps have concluded that as the picture was unfinished it must have been left so because of Bellini's inability to complete it owing to old age

¹ The original (of which mine is not a literal but yet a scrupulously accurate interpretation) runs like this: "*La tavola del San Francesco nel deserto fu opera de Zuan Bellino cominciata da lui a M. Zuan Michiel, e ha un paese propinquo finito e ricercato mirabilmente.*" *Notizie d'opere di disegno pubblicata e illustrata da D. Jacopo Morelli, ed. Frizzoni* (Bologna, Zanichelli, 1884), p. 168.

and illness and that therefore it was a very late work, and consequently one of the pictures executed perhaps in the Bellini factory but altogether Basaiti's. This theory would rest on the assumption, which there now seems to me no ground for recognizing, namely, that Basaiti played an overwhelming rôle in Bellini's Studio and was in fact responsible for most of the work that went out of it. But all this is quite uncalled for. For instance, in the same collection, that of Taddeo Contarino, wherein the "Anonimo" in 1525 saw our "St. Francis," he also found "The Three Philosophers" (now at Vienna) which, as he tells us, was begun by Giorgione and finished by Sebastiano del Piombo. Yet it is as clear that that magical creation could not have been one of Giorgione's last, as it is certain that only after his death was it completed by Sebastiano.

Why Bellini left this work all but, yet not quite, finished about 1480 is a matter beyond my speculation. Perchance he already was overworked, or like Leonardo he was so much in love with his task that he could not bring it to an end. But the patience of Messer Zuan Michiel came to an end and he took the picture away.

To us who now contemplate this masterpiece with reverent attention it is by no means easy to discover where the landscape could have remained not quite finished. A close examination reveals in the middle distance, above as well as below the town, little rounded trees. Those above in particular, I mean those on the castle hill, are perhaps not altogether in the character of Bellini as he worked about 1480. As painters of that time finished up each bit separately, very likely it was that particular passage which remained unfinished. The Anonimo saw it in that state in 1525. I hazard the suggestion that it was completed directly afterwards by Girolamo da Santacroce, for these little trees are in his manner.

A VENETIAN DOORWAY BY PIETRO LOMBARDO
BY ALLAN MARQUAND

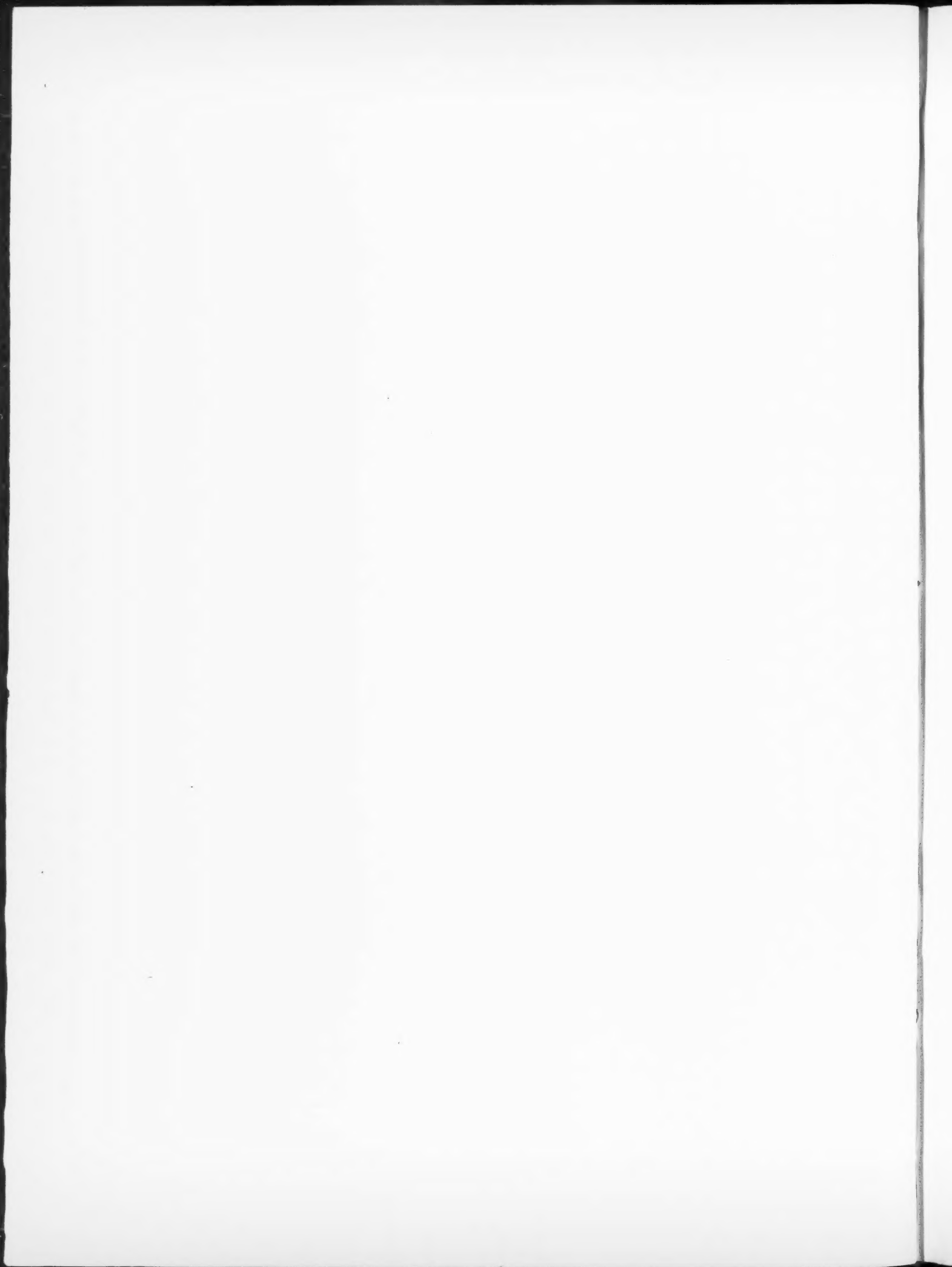
DURING the winter of 1892-1893, my attention was called to a photograph of a doorway for sale in Venice. It attracted me so much that I soon began negotiations for it, purchased it, and had it set up in my house at Princeton, where it has been a source of interest and joy to me ever since. I purchased it indirectly from an artist dealer, Biondetti, whose studio, and collection of antiques, was, I believe, in the Campo San Vio. When I came later to inquire into the provenance of the doorway, Biondetti was dead and his successor had no record of it. Being thus without external or historical evidence, I can question only the doorway itself, unless perchance the memory of someone who may have seen the door in its original location should be stirred to supply the lacking information.

That the doorway was made for some building in Venice is evident from its decoration. The lion of S. Marco is not only the central object in the frieze, but is repeated in a disk on the pilaster to the left. This suggests the probability of its having been made for some such building as the Scuola di San Marco. It seems not unlikely that the doorway was removed from its original situation and transferred to some monastic institution, as a stone figure of a monk stood on the apex of the lunette when I bought the door. Although in Venetian sculpture the architectural lines of doorways were not infrequently disturbed by the use of such figures, in this case it is quite evident that the little monk is the work of a different hand and of a later period. It is also quite probable that the capitals, the architrave and cornice and a portion of the jambs are modern, but the pilasters, the frieze, and the lunette—the important decorative features of the doorway—are certainly the work of a skilled designer and able sculptor of the Renaissance period.

In seeking to determine the position of the doorway in the history of Venetian sculpture we find many monuments with which it may be compared. All of these fall under the general category of the works of the Lombardi. The names Pietro Lombardo, Tullio Lombardo, as well as Martino, Antonio, Moro, and others are well known to us, but a careful study of their individual styles has hardly yet begun. A definite attribution will have to be given, therefore, with some reserve.



PIETRO LOMBARDO: DOORWAY, GUERNSEY HALL, PRINCETON, N. J.



In the monuments erected between 1470 and 1480 we find the general characters of our doorway well established. The entrance portal of the church of S. Giobbe will suffice as an example. Here are similar bases, and somewhat similar jambs, pilasters, capitals, entablature,, and a lunette with acroteria in the form of rosettes serving as bases for statuettes. This doorway was erected in 1471, the funds for the enlargement and decoration of S. Giobbe having been supplied by the Doge Cristoforo Moro. In his will, dated Oct. 29, 1471, the Doge had directed that the work should be in charge of Maestro Antonio, *tajapiera* di S. Zaccaria. Hence one might suppose that Antonio, known in the archives of S. Zaccaria as Antonio da Brioni, may have designed the principal doorway. However, as early as 1475, Collaccio, writing of the principal masters of his time, mentions only Pietro Lombardo in connection with the "statues" of S. Giobbe. The two records are by no means irreconcilable—in fact, neither is definitely described as the designer of the doorway, but we are inclined to consider this work as more likely to have been designed by Pietro than by the older Antonio. A careful comparison of the doorway of S. Giobbe with our own indicates for the former a somewhat earlier date.

Analogies of a more striking character will be met with when we study the details of the decoration of the church of S. Maria dei Miracoli. The archives of this church have not been preserved, but fortunately in the memorials of the Amadi family, of which extracts have been published by Giacomo Boni and by Pietro Paoletti, it is known that Pietro Lombardo made a model for this church in 1481, that in 1484 a new contract was made with him to act as *protomaestro* for the apsidal chapel and its vault, and that he was to secure competent assistants and press the work to completion as rapidly as possible. On the 31st of December, 1489, the church was dedicated. The sculptural decorations of the apse are, accordingly, universally attributed to Pietro Lombardo and his sons. The two great pilasters which support the triumphal arch are decorated substantially in the same fashion as those of our doorway. Here instead of a trailing vine, reminiscent of Byzantine traditions, as at S. Giobbe, a more classical motive is substituted, that of a candelabrum with tripod base, and stiff supports decorated with vases, griffins, dolphins and birds, and ending in baskets of fruit. Similar candelabra decorate the pilasters of the beautiful choir screen. The

frieze of our doorway is somewhat unusual in exhibiting a series of detached motives, palmettes and cornucopias, instead of a continuous or united pattern. This conception of frieze decoration we find also in S. Maria dei Miracoli, on the exterior of the building, while similar deeply undercut palmettes occur on the friezes of the choir seats. In comparing our doorway with the decoration of S. Maria dei Miracoli we conclude that the doorway is to be attributed to the same designer, that is to Pietro Lombardo, and at a period perhaps slightly later but not far removed from that of this beautiful Venetian church.

Further analogies may be found with the decorations of the Scuola di S. Marco, classed by Yriarte with the most perfect buildings of the Renaissance in Venice. This building was rebuilt after the fire of 1485. It is usually attributed to Martino, the father of Pietro Lombardo, but the documents published by Paoletti mention only the names of his sons and others engaged on the work. Hence it is difficult to determine the actual designer. Pietro Lombardo is here mentioned, together with Giovanni Buora and others, as *protomaestro*. Begun in 1489, the Scuola was still unfinished in 1495. We find here, in the pilasters of the principal doorway, disks containing the lion symbol of S. Marco, as in our doorway. Although these pilasters may be the ones mentioned in the contract with Girolamo Meschia and Domenico Moro in April, 1490, Pietro Lombardo continues in the same year to be mentioned as *protomaestro*. These pilasters seem to me somewhat more stereotyped and conventional than our own, closer in style to Tullio Lombardo's signed work at Padua. Our doorway may therefore be assigned to the period from 1480-1485 and attributed to Pietro Lombardo, or possibly to one of his sons who had not yet detached himself from his father's style.

ORIENTAL CARPETS IN AMERICAN COLLECTIONS:
PART ONE · BY R. MEYER-RIEFSTAHL.

THREE SILK RUGS IN THE ALTMAN COLLECTION

DURING the first decade of the Sixteenth Century, Ismail of the family of the Sefevides, ruler of Azerbeidjan in north-western Persia, conquered the dominions of the Turcoman rulers, his neighbors, by clever policy and successful campaigns. After a few years of his reign, the boundaries of his empire extended from Bagdad to Khorassan, and he transferred the capital to Isfahan, in the very heart of Persia. In 1510 he drove Mohammed Shaibani, the last Turcoman ruler, from Persian soil, and after centuries of division and foreign dominion, Persia was again united under the reign of a native ruler.

Extraordinary prosperity was the consequence of this political change, and the court of Shah Ismail's successors, Thamasp, Abbas I and Abbas II, must have been one of the most brilliant of its period: comparable to the courts of the Italian Renaissance, rivaling in splendor and certainly surpassing in taste that of the great sultan at Constantinople and reaching perhaps the refined magnificence of the court of the Ming emperors of China, where Persian rulers for hundreds of years had seen their ideal.

Persian art, too, had a period of splendor during the sixteenth century and reflects this spirit of veneration for China and Chinese art, which had an influence on the Persian artists similar to that which antique art had on the masters of the Italian Renaissance. There is nothing surprising in this. Already during the early Mohammedan period we observe an active intercourse between Persian art and the Chinese art of the Tangs, which continued to the thirteenth century and later; architecture, pottery, bronzes and manuscripts are full of Chinese elements. But in the sixteenth century as well as earlier this influence consists not in a slavish imitation of Chinese works, but in an absolutely free and personal transformation of the far eastern model.

This art of the Persian high renaissance is decorative art in the finest sense of the word. Everything is created for a certain purpose—the independent works of art, such as the paintings and sculptures of Europe, are unknown; the Persian artists decorate books, compete with the Chinese potters, design and weave rugs

and textiles. The architects build those charming pavilions in the palace gardens of Isfahan: an elegant frame for a refined art.

Among the creations of the sixteenth century in Persia, we appreciate the rugs perhaps most of all. After we had enjoyed the charm of their harmonious and glowing color, our critical century tried to learn something about their history. Many attempts were made to locate the different families of Persian rugs in the various provinces of the country, very ingenious theories were developed, but as soon as we examine the facts closely, we must recognize that we know little or nothing of their origin.

If we cannot locate the different groups of carpets, it is nevertheless interesting to establish them, and by systematic study and comparison we may perhaps succeed in gaining some positive knowledge.

Carpets like the silk carpets of the Altman collection, now in the Metropolitan Museum of Art (Nos. 85, 86 and 88), belong evidently to the same family. The precious material they are made of, their fine weaving, their precise drawing and free artistic composition separate them from other groups of rugs, and we can observe how in later copies and replicas their free artistic conception becomes more and more conventional and crude. The criterion of artistic quality is the key to historic classification.

We are certainly right in supposing that silk rugs of the best quality, like those of the Altman collection, are identical with the silk rugs manufactured on imperial looms for the court of the Shah, of which the historians tell us. We know that Persian ambassadors went to Constantinople in 1566 and 1621 and presented the Sultan with silk rugs, interwoven with gold and silver.¹ We know that the Shah used to send silk rugs as presents to European princes and diplomats, as for instance to the Duke of Holstein Gottorp in 1639, which rugs are now preserved at Rosenborg Castle near Copenhagen.²

Theories have been brought forward to prove that these factories were located in Tabris, Kashan and Isfahan. Having no precise documents concerning this matter, we cannot assert anything, but it is after all not very important to know if these rugs were made in Tabris, Kashan, Isfahan or any other town, as they are not the

¹ See Hammer's history of the Ottoman Empire, quoted by F. R. Martin, *History of Oriental Carpets*, p. 52.

² See Martin l. c., p. 54.

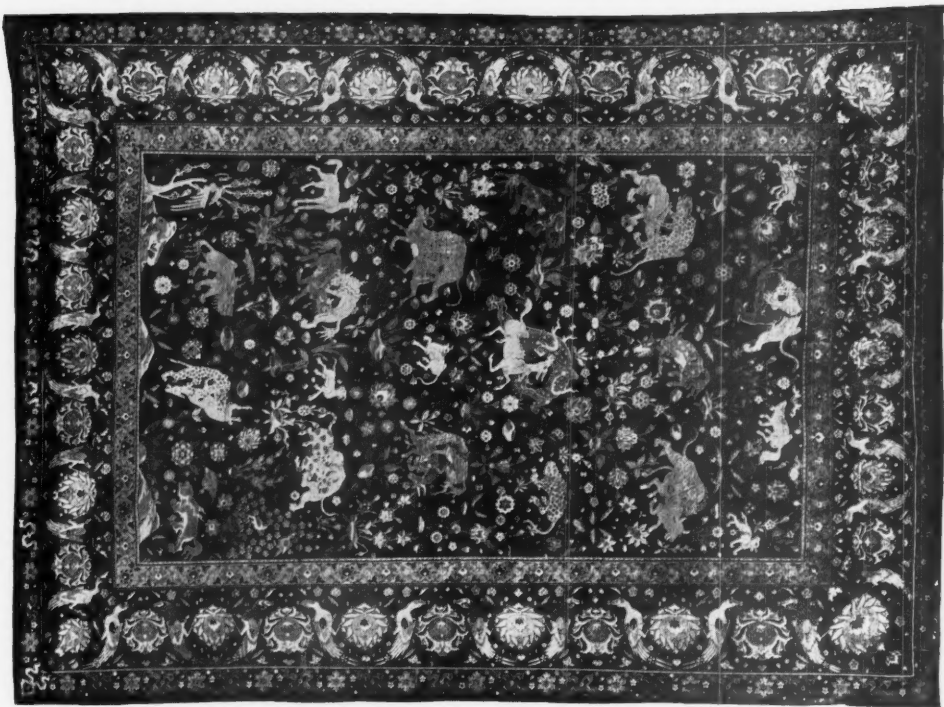


Fig. 1. SILK RUG WITH ANIMALS.
Persia, Second Half of 16th Century.
Altman Collection, No. 88, Metropolitan Museum of Art, New York.

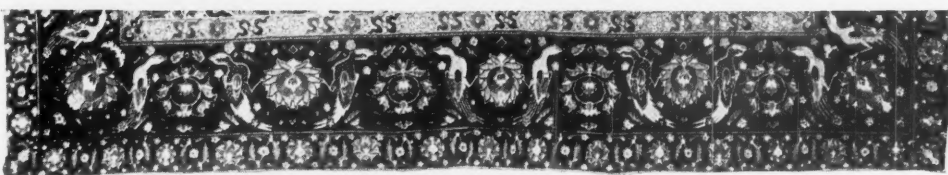


Fig. 2. BORDER
OF PERSIAN
SILK RUG.
*Kunstge-
werbmuseum,
Berlin.*

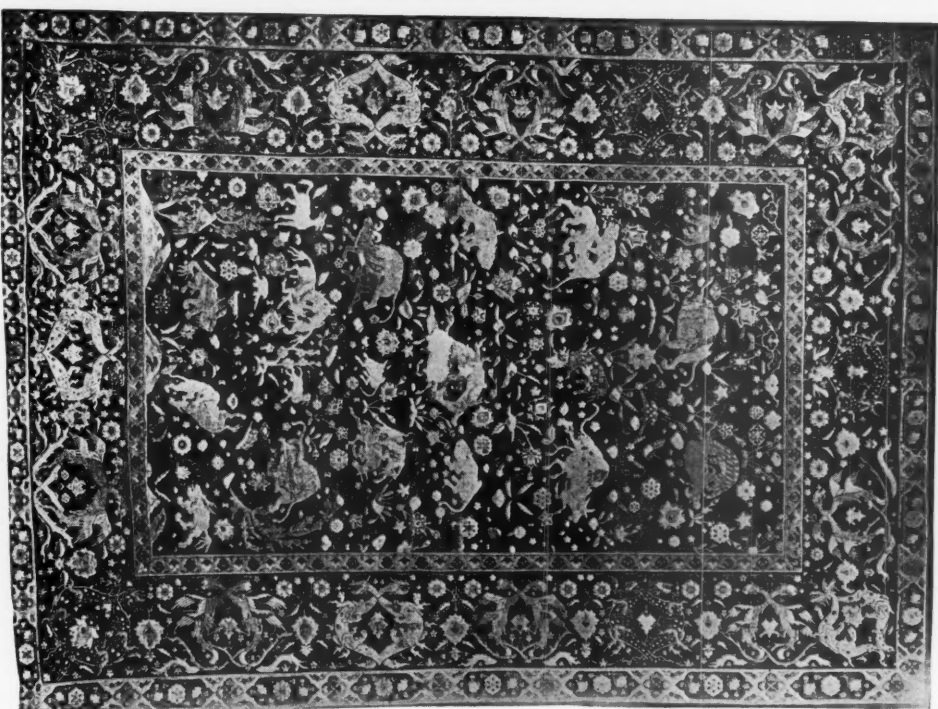
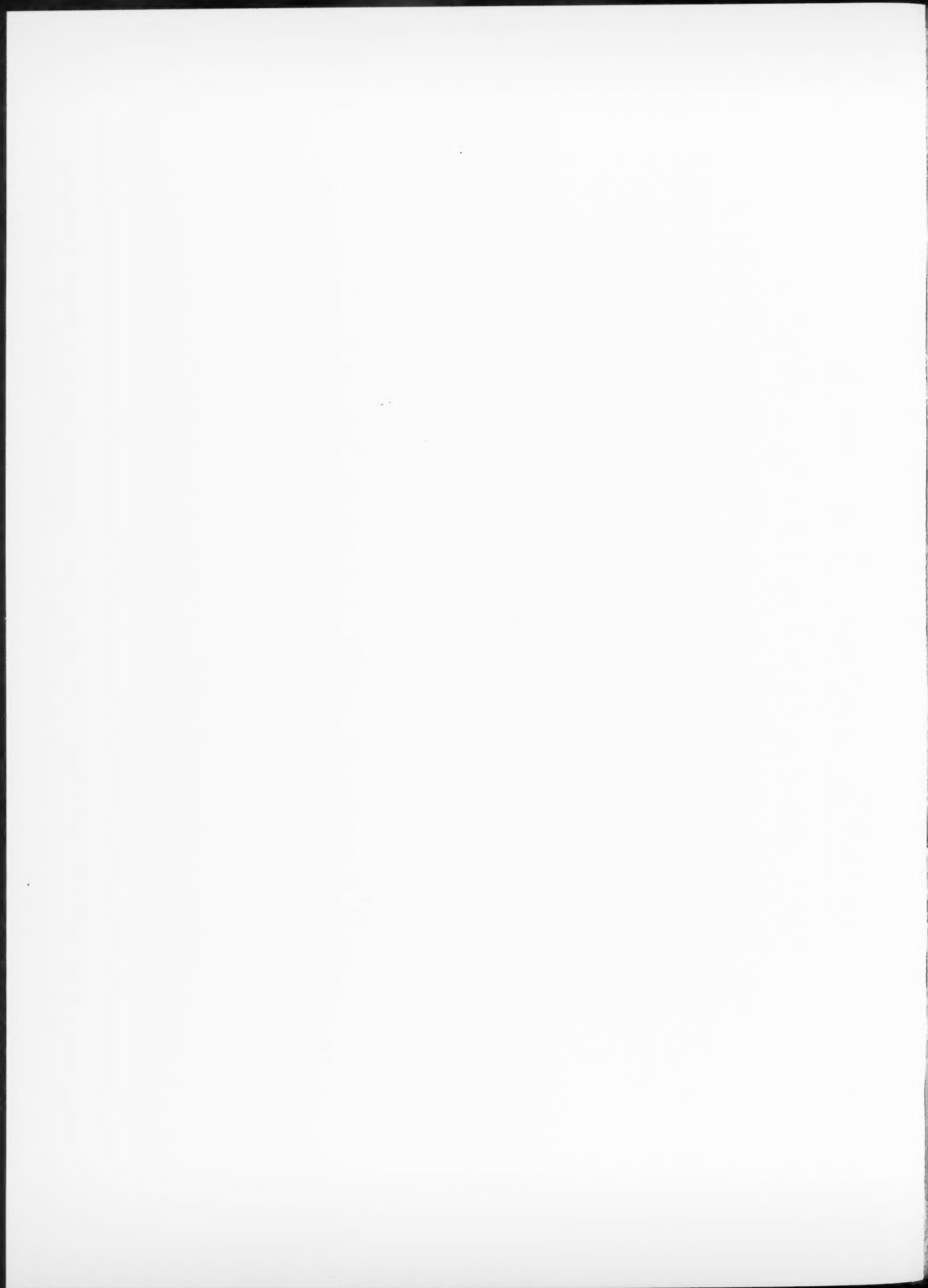


Fig. 3. SILK RUG WITH ANIMALS.
Persia, Second Half of 16th Century.
Formerly in the Agnard Collection at Lyons, France.



product of any local native art or tradition. They are the creations of artists living at the court of the princes; and in this case, as so often in Oriental art, the pleasure of the ruler has been the inspiration of the artist.

The family to which the Altman rugs belong is represented in the United States by a few other pieces. The Metropolitan Museum possesses a fourth one: the fine silk rug exhibited in the Morgan collection, remarkable for its rare type of composition, showing numerous medallions symmetrically distributed over the field of the rug. The largest and finest of all these silk rugs is the famous hunting rug belonging to the Emperor of Austria, which was shown most recently at the Mohammedan exhibition in Munich, 1910 (reproduced in the Vienna carpet book pl. 86-89). Second in importance and especially fine in composition is the silk rug belonging to the King of Sweden (Martin pl. 4 and 5). Another one is the beautiful hunting rug in the collection of Baron Edmond de Rothschild in Paris, formerly in the Palazzo Torrigiani in Florence (reproduced in Bode, *Orientalische Knuepft Teppiche* fig. 3). Another animal rug of very fine quality is in the Museo Poldi Pezzoli in Milan (Bode fig. 5). Generally the carpets belonging to this family are divided into hunting rugs, animal rugs and rugs with floral decoration. This division seems to us rather useless, the three types having been made absolutely by the same people under the same conditions. It seems more important to recognize the artistic quality of the different rugs and to distinguish the coarser copy from the good carpet of early period. All the rugs hitherto mentioned are larger than the Altman rugs, but there are quite a number of similar dimensions. This size must consequently have been a kind of standard size, specially in favor for the rugs which the Shah used to give as presents. It is a very interesting fact that a certain number of these rugs exist in duplicates and our researches enable us to state that all three of the Altman rugs have their mates in European collections, which repeat their color and the composition in a practically identical manner. The Altman rug No. 85 has its duplicate in the Munich Nationalmuseum (Vienna pl. 56), the rug No. 86 is identical with a rug in the Musée des Gobelins in Paris (Vienna pl. 75), and the rug No. 88 has its counterpart in the silk rug formerly in the famous Aynard collection in Lyons, France. This rug was sold at auction in 1913 in Paris. We may mention other rugs belonging to this group: in the Kunstge-

werbemuseum at Berlin (Vienna pl. 12) is a very fine piece with symmetrical groups of animals on a ground of flowers and scrolls; another is in the collection of Baron Nathaniel de Rothschild (Vienna pl. 97), its mate was formerly in the Yerkes collection (No. 217 of the catalogue). The design of these two rugs resembles very much that of the so-called Polish rugs. They may consequently be a little later than the other carpets of this group. Another one belonged to the Salting collection, and is now in the Victoria and Albert Museum in London (reproduced in vol. I of the *Burlington Magazine*.) The Czartoryski Museum in Cracow possesses a very fine woolen rug of the same type (reproduced in the book of the Munich Mohammedan exhibition I, pl. 47). An animal rug of the same family belonged formerly to the collection of Prince Lobanow-Rostowski and is now in the Stieglitz Museum in Petrograd (Vienna pl. 11). Another rug in the Musée des Arts Décoratifs in Paris corresponds exactly with the rug No. 218 in the Yerkes collection. This list does not pretend to be complete. All these rugs can be attributed with certitude to the second half of the sixteenth century. There are a number of other similar pieces, some executed in wool, some of a less refined composition, some of later period, but among those we mention there exists an especially close relation in quality and design, which justifies our supposing that they are all of the same make.

It may be worth while to examine closely the three Altman rugs and their mates, as that will allow us to draw interesting conclusions concerning the origin and artistic qualities of all the rugs of this family.

The Altman Rug No. 88 (Fig. 1) is an animal rug such as we know in a number of examples dating from the sixteenth century. We meet two different types of composition among the animal rugs; one type shows the field of the carpet composed on the basis of a central medallion and quarters of medallions in the corners which in the early sixteenth century generally repeat the design of the center medallion. The animals represented on the ground of the rug are placed in strict symmetry both in regard to the left and to the right, as well as to the upper and lower parts. A good example of this type is the animal rug in the Berlin Museum (Vienna pl. 12). The same scheme of composition is found in the great Vienna hunting carpet. The second and rarer group, to which the Altman rug belongs, shows

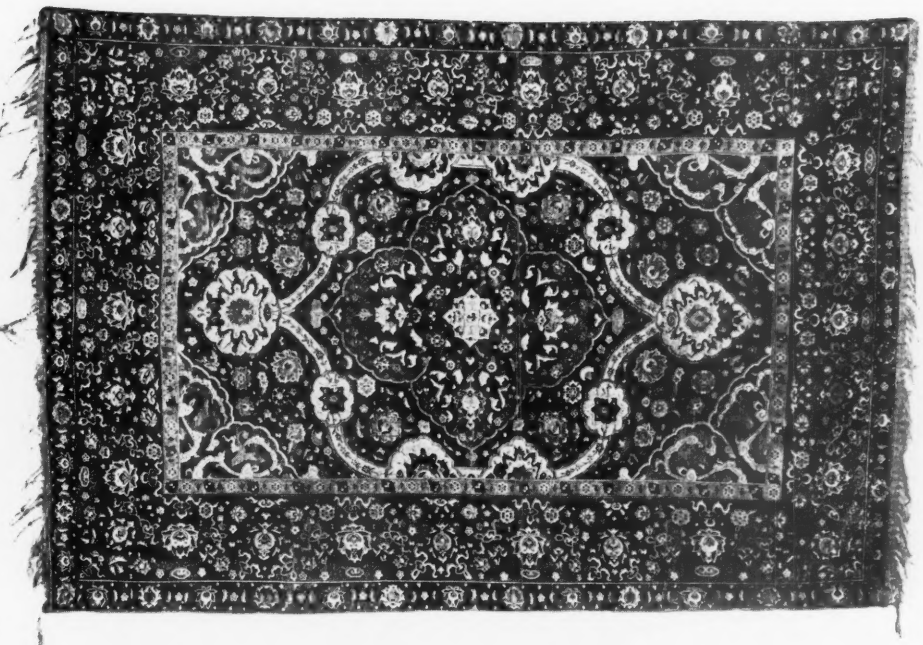


Fig. 4. SILK RUG WITH FLORAL DECORATION.
Persia, Second Half of 16th Century.
*Altman Collection, No. 85, Metropolitan Museum of Art,
New York*

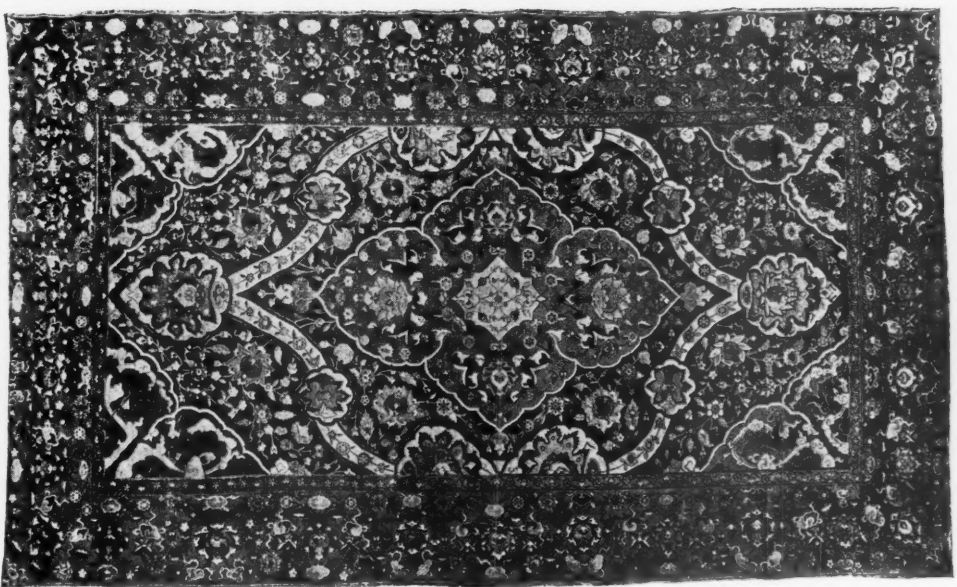


Fig. 5. SILK RUG IDENTICAL IN PATTERN WITH FIG. 4.
National Museum, Munich.

a number of groups of fighting animals freely and asymmetrically distributed over the field of the rug; on the lower part of the rug is an indication of the earth; shrubs with flowers fill the spaces between the animal groups. This type of composition, which is exactly that of a miniature painting, has been said to be the proof of an early origin. This is not the case, for both types of composition were used during the entire sixteenth century. We find similar compositions on the book paintings and bookbindings of the same period; they are very interesting indications of the Chinese influence at that period, this scheme of asymmetrical composition being borrowed from the decorative art of the Far East. The animals represented also show strong Chinese elements: in the middle of the composition is a Chinese dragon, the different fighting animals on the rug are apparently inspired by the Chinese Kilin animals, to judge from the flames in which their shoulders and tails terminate. These Kilins are one of the favorite motives of Chinese decorative art. We meet them frequently in the jades, bronzes, ivories, sculptures and textiles. The clouds in the outer small border of our rug are another Chinese element. This rug is a very good example of how the Persians took their inspiration from China. Although filled with numerous Chinese motives, it is a free creation, having absolutely nothing to do with the Chinese rugs of the period. The Ming rugs—so far as we can judge from the few and little-known pieces which we have at hand—were at that time rather primitive in style and coarse in weave.

The mate of the Altman rug (Fig. 3) was formerly in the Aynard collection in Lyons and is now in Paris. (Reproduction of the entire rug in the catalogue of the sale, a fragment in Martin, fig. 59, where the carpet is erroneously said to be of wool.) The two carpets differ but slightly in measurement: Altman 88:7 ft. 10 in. x 5 ft. 10½ in.; Aynard: 7 ft. 8½ in. x 5 ft. 9 in.¹

The composition as well as the coloring of the rugs is practically identical, and except for unimportant variations group after group of fighting animals is found in exactly the same drawing on both rugs, with the sole exception of a small row of flowers and cloud patterns, found on the top of the Aynard rug and missing on the Altman rug. The border of the two rugs is entirely different. The Aynard rug has a very fine border composed of pairs of dragons and

¹ Altman 88: 239 x 179 cm.; Aynard: 235 x 175 cm.

phœnixes on a ground of flowers and scrolls; the Altman rug has a large central border with an arrangement of peony flowers turned to the outside of the carpet and connected among themselves by the curved forms of beautifully designed pheasants. This motive is a fanciful transformation of a very well known form of Persian carpet border with large peony flowers, connected by large ribbon-shaped curved stems. This type of border is, for instance, to be found on the famous silk rug in the Museo Poldi-Pezzoli in Milan, as well as on the fine woolen animal rug in the Austrian Museum for Art and Industry in Vienna (Vienna pl. 2). The fanciful transformation of this border as we meet it on the Altman rug must have been in favor with the artists of these rugs, for we meet it again—and absolutely identical on the fine silk rug at the Berlin Kunstgewerbe Museum (Fig. 2, Vienna pl. 12). The exterior small border of the Altman rug is identical with the interior small border of the Berlin rug and with the exterior border of the Morgan rug. It is rather interesting to see how on one piece elements of three other carpets of the same family are exactly repeated.

The rugs Altman 85 and Altman 86 represent a different type of composition. In both rugs the field is dominated by a central medallion, balanced by four quarter medallions in the four corners. In these rugs the pattern of the corner medallions is not identical with that of the central medallion, as we generally find it in the rugs of the first half of the sixteenth century. Altman 85 (Fig. 4) has in the central medallion richly drawn and symmetrical arabesque motives on a ground of peony scrolls; the corner medallions offer a combination of a very sober arabesque pattern interlaced with Chinese cloud ribbons. The ground of the rug is covered with peony flowers and scrolls of charming design, but it is crossed by the huge lozenge of a large bright ribbon with huge peonies, with the effect that the composition looks rather crowded. We observe in this rug an absolutely conscious playing with the Arabic and the Chinese style of decoration. The artists of this period liked in the carpets as well as in book art to employ side by side the arabesque and the Chinese style of decoration, the latter being characterized by the peonies and rather naturalistic stems and scrolls. We know numerous carpets and pages of books in which central and corner medallions are exclusively decorated with arabesques, the ground on the contrary with Chinese peonies and scrolls. On the Altman rug we observe the

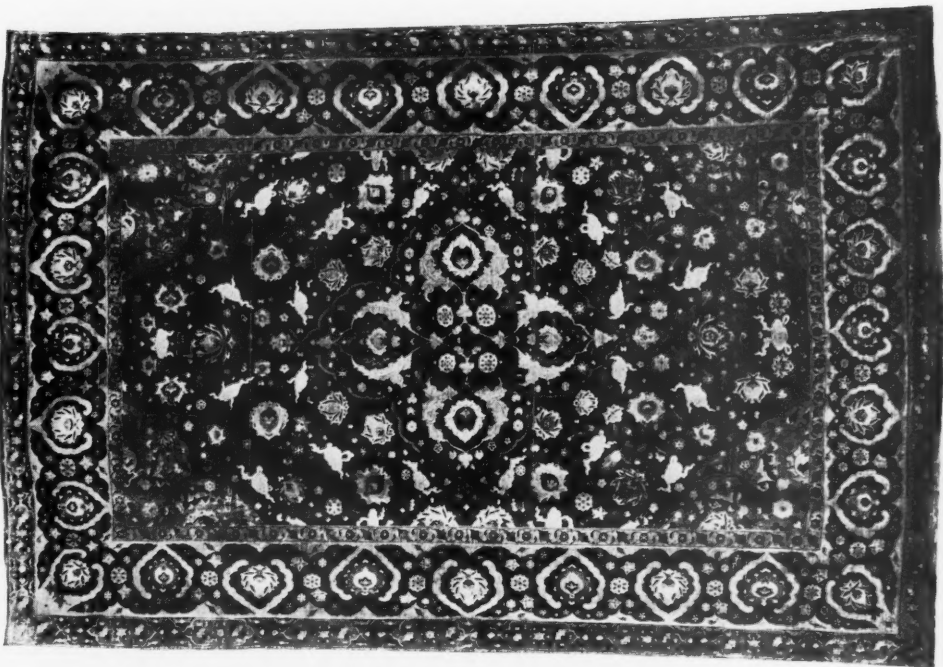


Fig. 6. SILK RUG WITH FLORAL DECORATION.
Persia, Second Half of 16th Century.
*Altman Collection, No. 86, Metropolitan Museum of Art,
New York.*

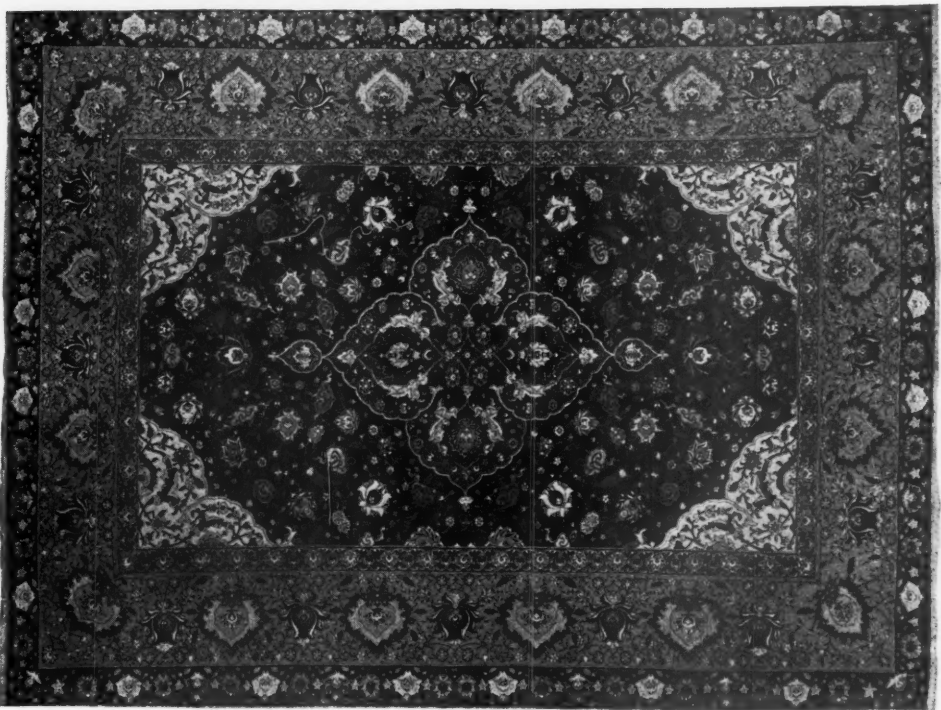


Fig. 7. SILK RUG IDENTICAL IN PATTERN WITH FIG. 6.
Musée des Gobelins, Paris.



same principle, although in a more refined form. The mate of this rug is found in the National Museum at Munich (Fig. 5, Vienna pl. 56). The composition of the Munich rug, as well as its color, is absolutely identical with that of the Altman rug. There is only a slight difference in the proportions. Also, the Munich rug seems to be smaller, as its small border has been cut off. Only very small fragments of the outer border of the Munich rug have been preserved, but they allow us to state that this small border was different from that of the Altman rug 85. We are able to certify (by small traces of cloud pattern and medallions) that the lost border of the Munich rug must have been identical with the small border on the outside of the Altman rug 86. The main border—identical on Altman 85 and the Munich rug—shows a very similar composition to that of the border of the Morgan rug, with the sole difference that on the latter rug every second peony is surrounded by a ribbon, forming a medallion.

The composition of the rug Altman 86 (Fig. 6) is freer and more harmonious. In this rug also we find numerous Chinese elements, particularly the Chinese tchi-pattern (the sponge-shaped clouds). On this rug, too, the ornamental style of the ground and medallions is different. The central medallion contains symmetrically grouped arabesques of a very rich design on a ground of little peony flowers. This peculiar type of very richly designed arabesques is also met with on numerous Polish rugs, on certain rather primitive rugs which with considerable probability can be attributed to north-western Persia (a good specimen is Altman No. 83), and on a certain group of velvets, the origin of which has not yet been definitely fixed.¹ In the corner medallions is a combination of richly designed arabesques and strongly conceived peony flowers and scrolls. The ground of the rug shows in strong symmetrical composition delightful scrollwork with peony flowers, regularly intermingled with Chinese clouds. The mate of this rug is found at the Musée des Gobelins in Paris (Fig. 7, Vienna pl. 75). Its field is absolutely identical in color and drawing with the Altman rug, some very slight variations excepted. The borders are different. The main border of the Altman rug shows peony flowers surrounded by

¹ See catalogue of a special exhibition of textiles, Metropolitan Museum of Art, New York City, 1915-1916, No. 325, for a specially fine piece of this type; others were exhibited by the Pratt Institute in Brooklyn. On account of the resemblance of this pattern to Persian book decoration and Persian rugs these velvets may perhaps also be attributed to Persia.

a curved stripe in silver tapestry, forming medallions. This extremely rich pattern is rather rare and is met—so far as we know—only in one of the small borders of the Vienna hunting rug. The outer small border has already been identified with that of the Munich rug. The large border of the Gobelins rug shows a peony pattern similar to that of Altman 85, but not identical with it. The measurements of the four rugs are: Altman 85: 8 ft. x 5 ft. 5 in; Munich: 8 ft. x 4 ft. 11 in. Altman 86: 8 ft. 2 in. x 5 ft. 7 in.; Gobelins: 8 ft. ½ in. x 5 ft. 11 in.¹

The comparison of these six rugs may appear a little pedantic in its details, but it is useful as giving us some idea of how and by whom they were made.

All our statements prove that these imperial rugs must have been created in the same way as the European tapestries of the sixteenth and seventeenth centuries, which as we know were also generally made in royal factories for the use of the courts. The painters of the Italian and French Renaissance created the designs for these tapestries and they were then executed by the skilful staff of workers of the factories. In the same way the Persian carpets of the highest standard were first designed by the artists who decorated the precious manuscripts for the Shah, and these designs for the carpets were then executed in the imperial factories. As in the case of the European tapestries, every design might be executed more than once, and as in the case of the European tapestries the different executions of the same design show slight variations. We lack historical proof of the fact that the Persian book painters worked also as designers for the imperial carpet factories, but there is such an absolute analogy between the style of book decoration and that of the carpets that there can hardly be any doubt of it. The borders of illuminated manuscripts, the decorative pages which used to be in the beginnings of the books, also the embossed and lacquered bookbindings, show the same types of floral, animal and ornamental decoration as the rugs. It is quite natural that the figure subjects of miniature painting show less relation to the carpets; in this period of refinement an artist would not have confused pictorial conception with the decoration of floor carpets.

We possess also a certain number of drawings containing more or less Chinese motives which appear to be sketches of Persian artists

¹ Altman 85: 244 x 165 cm.; Munich: 244 x 150 cm. Altman 86: 249 x 170 cm.; Gobelins: 246 x 180 cm.

for decorative purposes. We may mention, for instance, a little drawing of a kneeling angel in the Goloubew collection at Boston, made probably by one of the pupils of Behzad, which shows a close resemblance to the angels on the border of the large Vienna hunting carpet. Others are reproduced in F. R. Martin's "Miniature Painting" (pl. 270). On the hunting rugs the relation between pictorial art and carpet designing is naturally the closest. On the Vienna hunting rug there seems to be a strong relation to the style of the painter Sultan Mohammed, who was the head of the court painters of Shah Thamaspi. All these facts tend to confirm our supposition that the painters of the imperial courts designed the patterns for the imperial factories.

It is a curious fact that of the rugs mentioned none is preserved in more than two duplicates. Nevertheless it is not probable that these rugs were made as pendants—like the two rugs formerly in the mosque at Ardebil and now at the Metropolitan Museum, and in the Sarre collection in Berlin. If this were the case, their design, especially that of the borders, and their size would be more nearly identical. It is more probable that these duplicates were manufactured at different times from the same designs, to be given away as imperial presents.

But this type of Imperial gift rug underwent its evolution. Already in some carpets of this type we have observed the occasional employment of silver and gold tapestry. Towards the end of the sixteenth century this predilection for gold and silver increases, and towards 1600 the type of the so-called Polish rugs replaces the family of the Altman carpets. Gold and silver tapestry dominates the ground of the Polish rug, and in the design we observe a strange transformation of style and of character, which we hope to be able one day to trace back to European influence.

Not only in Persia, but also in Turkey, the custom of offering such gift rugs must have existed at the imperial court. We possess a number of very fine Turkish rugs of similar size, which most probably were made in a Turkish court factory, and are evidently inspired by the Persian court carpets, although these rugs show a still stronger European influence. A comparative study of these three groups of imperial gift rugs may perhaps bring interesting results for the history of Oriental art during the sixteenth and seventeenth centuries.

OLD AMERICAN GLASS · BY EDWIN ATLEE BARBER

THE history of glass-making in America is of special interest for the reason that it was probably the first art to be practised by Europeans in the Western Hemisphere. The early Spanish writers tell us that glass was made in Mexico, particularly at Puebla, previous to the year 1600, by workmen who had been brought from Spain. We do not know the nature of the first glass produced there, as no very ancient specimens appear to have been preserved, or fully identified; but at a later period, in the eighteenth century, glass-makers must have come from La Granja de Ildefonso, since large quantities of glass, of a more or less decorative character, are still to be found in Mexico which, in form and embellishment, bear a striking resemblance to the products of that Spanish city, particularly the enormous drinking glasses with cut and gilded and painted designs (Fig. 2).

Nothing of a purely original character, either in pottery or glass, appears to have been developed during the first two centuries of American civilization. Skilled workmen were brought from Europe by the early settlers, who introduced the same methods which had prevailed in the countries where they learned their art.

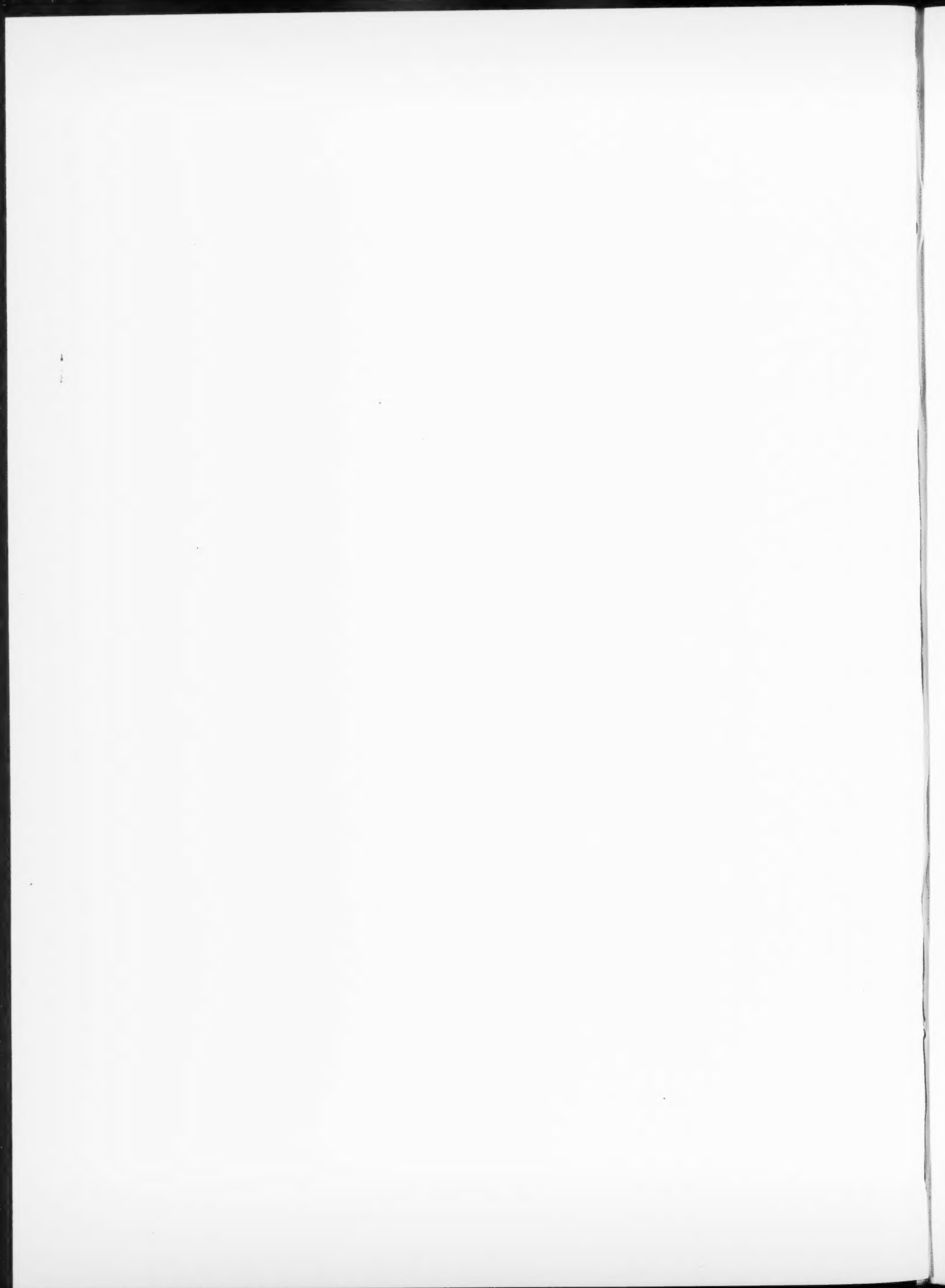
The first English settlers, who arrived in Virginia in 1607, established a glass house at Jamestown in the following year, where bottles and window glass were made in the English manner. In 1621 a second factory was erected in the same place for the manufacture of beads for trade with the Indians, four skilled workers having been brought from Italy for the purpose. It is probable that the names of two of these were Vincenzo and Bernardo, who were enumerated in the census of 1625, four years later. Many of the beads made at that time have been discovered on the site of the old factory, or have been washed up from the bed of the James River in the immediate vicinity. These beads varied in pattern and color and were usually of small size and of a spherical or ovoid form, the majority of them being light blue in color and finely striated, while others were striped with white and resembled in appearance small gooseberries. Other forms have also been found, some of them being of opaque white glass and of greater length, and it is probable that a considerable variety of forms and patterns were produced to attract the natives with whom the colonists came into contact. The discovery of a large quantity of the Jamestown



Fig. 1. Blue Glass Bucket.
From Wistar Glass Works, Allowaytown, New Jersey.



Fig. 2. Cut and Gilded Glass, Spanish Style. 12 Inches High.
Made in Puebla, Mexico. Eighteenth Century.



beads in a mound in Florida, and of other examples of the same form in Indian graves of Rhode Island, serves to indicate the far-reaching traffic among the natives in the early part of the seventeenth century.

The products of the Virginia factory, however, were not confined to beads, for it was stipulated that the Italians were to manufacture all kinds of glass. We do not know that any entire examples of the ware produced by these workmen are still extant, but among the fragments of vessels found in the ruins of the factory are some which give us a fair idea of the pretentious attempts which were made, and show distinctly the Venetian or Murano influence. Some of the ware was exceedingly thin and delicate and of various colorings. A portion of a cover of a bowl, of a pale olive-brown tint, was finished by folding the edge under to form a rim. Small bits of window glass of exceeding fragility and good quality have been picked up in the vicinity, showing the varied accomplishments of the first imported artisans in the Colonies.

Numerous glass works were established at various places in New England and the Middle States, as well as farther west, during the latter part of the seventeenth century and through the eighteenth, but the products of the greater number were principally window glass and bottles.

At Allowaystown, near Salem, N. J., an important glass manufactory was erected early in the eighteenth century. The founder, Caspar Wistar, was born in a small town in Baden, Germany, in 1696, and was the son of Johannes Caspar Wistar, *Fürstenjäger* or electoral huntsman to Carl Theodor of Bavaria, Elector of Baden. Caspar Wistar reached Philadelphia in 1717 and soon after entered the employment of a brass button manufacturer. While traveling through New Jersey on his employer's business, young Wistar was attracted by some deposits of fine sand, such as he had seen used in Germany in the manufacture of glass, and he at once determined to erect a glass factory in the vicinity. With the financial assistance of some wealthy men, he was able to carry out his plans. In the latter part of 1738 he brought from Holland four skilled glassworkers whose names are given in the deed of agreement as Simon Kreismeir, Caspar Halter, John Martin Halter and Johan William Wentzell, evidently Germans. This enterprise occupied Wistar's attention during the remainder of his life, and was con-

tinued after his death by his son Richard until the latter's demise in 1781.

While the principal products of the Wistar establishment were window glass, bottles and lamps, it is known that some of the German workmen were skilled in the blowing of more ornamental wares and numerous examples of decorated and engraved glass are treasured by the Wistar descendants. Among these are drinking goblets with etched decorations, the monogram of Caspar Wistar and the figure of a deer, eyeglasses in the forms of animals, and other objects of an ornate character in various colors. A small bucket-shaped vessel with a rude bird on the bail, of light blue glass, owned by Mr. Richard W. Davids, is here reproduced (Fig. 1).

Of the eighteenth century glass factories, that established at Manheim, Lancaster County, Pa., by Henry William Stiegel, who came from Germany, was perhaps the most important in the decade immediately preceding the war of the American Revolution. Here was produced much of the glass which was used throughout Pennsylvania and New Jersey. This was the first flint glass made in the Colonies. The manufacture was confined almost entirely to utilitarian articles, although a limited amount of decorative ware, such as vases and ornaments, was also produced. The two principal characteristics were the beauty and variety of colorings and the embossed patterns produced from moulds (Fig. 4). In these respects the influence of the English factories is apparent, as the forms and tints were largely copied from the products of the Bristol factories in England, expert workmen having been brought from that important and long-established center. German glass-blowers and decorators were also employed who brought with them the art traditions and methods of the Rhine. Thus we find two distinct schools of glass-making reflected in the output of the Manheim factory—the English in the colored and patterned ware, and the German (and Swiss) in the enamel-painted and etched styles, which latter are abundantly illustrated in drinking mugs, tumblers and four-sided liquor flasks (Fig. 3).

While Stiegel, during the ten years between 1764 and 1774, produced an enormous quantity of household glass of a more or less decorative character, many of the objects attributed to the Manheim works were in reality brought from Europe, and these may be recognized by the finer quality of the glass and the patterns,



Fig. 3. PAINTED GLASS, GERMAN STYLE.
By Henry William Stiegel. About 1772.



Fig. 4. DARK BLUE GLASS. BLOWN IN PATTERNED MOULDS.
Made by Henry William Stiegel, 1765-1774.





Fig. 5. DARK OLIVE-GREEN GLASS. BLOWN IN FIGURED MOULDS.
Stoddard, N. H., about 1830.



Fig. 6. ENGLISH ENGRAVED AND FLUTED GLASSES. EIGHTEENTH CENTURY.
The one at the right is Stiegel Glass.



which are entirely different from anything known to have originated in America. Among these imported wares are tall tumblers, some of them of enormous size, which are found in considerable abundance throughout the Eastern States and which have been heretofore attributed to the Stiegel works. In her book on *Early English Glass*, Daisy Wilmer figures one of these "flip glasses," the original of which measures seven and three-quarter inches in height. She offers a novel suggestion as to the uses to which such glasses were put, in the following words: "For its size it is exceedingly light and fragile. The rim is engraved with a conventional design, and the sides are fluted. These large tumblers were possibly put to much the same use as are the bottles containing coloured fluids to be seen in the shop windows of many chemists—namely, as a means to attract passersby. It must not, however, be overlooked that in the reign of George III. it was no uncommon thing for a man to drink off the contents of an entire bottle of claret, and such a tumbler as that shown would easily hold the requisite amount—and more."

Many of these eighteenth-century English glasses have been found by Mr. W. L. Calver and Mr. R. P. Bolton during their excavations on the sites of British encampments of the Revolutionary period around New York City. Many fragments of this type were found on the site of the Fort Washington barracks at 181st Street and Broadway, which were occupied by the British troops in 1776. In our illustration three of these English glasses are shown, with a specimen of Stiegel glass of a somewhat similar character (Fig. 6).

Throughout New England many glass factories were erected in the early years of the nineteenth century, among the more important of which was the New England glass works of East Cambridge, Massachusetts. In Connecticut and New Hampshire numerous smaller glass houses were established, where white, black, blue and olive-green glass was produced in abundance.

The manufacturers throughout this section employed principally English workmen from the Bristol, Stourbridge and Birmingham districts, and the productions which have survived to the present day show a marked British influence in forms and treatment.

Many of the glass flasks and bottles of the eighteenth century possess necks which appear to have been made separately and attached to the shoulders. This peculiarity may be seen in the small square bottles decorated with enamel painting which were made

in Germany and Switzerland and also by Henry William Stiegel of Manheim, Pa. It also appears in the square bottles with etched decorations which were made for liquor cases, such as came from Germany and Spain, and in the globular flasks covered with raised bosses from Germany and the Low Countries. The necks of such examples have in reality not been attached but were produced by the use of blowing rods which were too small in bore to permit of blowing large objects. On the blowing pipe a small amount of melted glass was gathered which was blown into a small bubble which was allowed to cool. On this shell a larger amount of the "batch" was gathered by twisting the rod, and the body was then blown, either in a mould or in the open air, according to the form which was desired. The result was a neck which appeared to have been made separately and afterwards attached. In each example of this kind will usually be seen a notch at one side of the shoulder, indicating where the twisting of the blowing rod had stopped. A group of old American flasks of flattened form is shown in one of our illustrations (Fig. 5).

We have already seen that in Virginia the art of glass-making was first transplanted from Italy, an art which was two centuries and a half in advance of the simple needs of the people. At a later date, English workmen were taken into Virginia to make wares which were more suitable for their requirements. In New Jersey, New York, Pennsylvania and New England the methods of Germany, Switzerland, Holland and England have since been strongly reflected.

Until near the close of the eighteenth century, nothing but blown glass was produced in America, but in 1795 cut glass was first attempted in Pittsburgh, Pa., and in 1827 the earliest experiments in pressed glass were conducted at Sandwich, Mass.

It is not always in the great manufacturing centers that the most meritorious or important fabrics have been made, as much of the glass which is most eagerly sought to-day came from insignificant factories far removed from the larger cities. It is doubtful if anything of a finer quality has ever been attempted in this country than some of the achievements of the Italian workers at the little glass house which was built in the Virginia woods in the year 1621.





MATTHEW JOUETT: JOHN GRIMES.
Metropolitan Museum of Art, New York.

PORTRAIT OF JOHN GRIMES, PAINTED BY MATTHEW
HARRIS JOUETT · BY CHARLES HENRY HART

MATTHEW HARRIS JOUETT was an unknown quantity in the art life and art history of this country until the World's Columbian Exposition in 1893. Those persons who lived in the Blue Grass region or had delved into the sparse literature of art in the United States knew his name, but neither appreciated what manner of man he was in the world of art nor knew the full gamut of his ability. At Chicago, Jouett's work in miniature and in oil was shown for the first time to the public, and he immediately took his proper place among the recognized masters of the brush on this side of the ocean. Born in Kentucky, April 22, 1788, and living only until his fortieth year, Jouett's accomplishment was not extensive, especially as he first read law and entered upon its practice, only to throw away his sheepskins and goose-quills when the War of 1812 came upon his country, and it was not until the close of the war that he exchanged his knapsack and sword for palette and brushes. Law and arms were his professions, but art was his love and life. Without a gleam of instruction or advice he darted forth to achieve and succeed. His versatility was so great that it is quite difficult to follow his work from one example to another or to follow him in his work. Charles Sumner, who was a noted connoisseur in arts, took one of Jouett's portraits for a Van Dyck, while others of his works have Greuze-like qualities or are akin to his only master, Gilbert Stuart. Nearly every painter of Stuart's time is credited with having had instructions from him, but very few received anything more than what they gained by studying his works, as painters to-day could, and become better painters by the study; but Jouett actually was Stuart's pupil for four months, in 1816, and during that time made minute notes of Stuart's instructions and conversation, comprising a most valuable art manual, the manuscript of which, in Jouett's hand, is in the writer's possession. Fortunately, through the filial devotion of his only daughter, who was the wife of United States Senator Menefee from Kentucky, fine examples of Jouett's work can be found in the Pennsylvania Academy of Fine Arts, Philadelphia, and in the Metropolitan Museum of Art, New York, the possession of the last-named institution being reproduced herewith.

John Grimes, whose portrait we present, was Jouett's protégé

and pupil and survived his master but a decade, dying in his native Lexington, Ky., December 27, 1837, at the age of thirty-eight. As a boy he was employed in the oil and paint shop where Jouett got his painting materials, and soon he was promoted to grinding Jouett's colors, in his studio. He was, like Jouett and many painters, filled with music which found expression in the flute, which he played to the accompaniment of Jouett's violin. After Jouett's death, Grimes removed to Nashville, Tenn., where he was well employed painting portraits, and remained until, overtaken by phthisis, he returned to his home to end his days. The seeds of this insidious disease seem to be visible in the delicate face that Jouett has portrayed. If the painter had bended his art to depict the transparent complexion, the hectic flush and the brilliant eye of a pulmonic victim, he could not have accomplished it better than is shown on this panel ($21\frac{3}{4} \times 28\frac{1}{4}$ inches).

As Emerson says, "All great actions have been simple and all great pictures are." This delineation of Grimes by Jouett is great in its simplicity and might be described by the Whistlerian phrase of "A symphony in brown." Its drawing is faultless and its pose distinguished; it is sensitive in treatment and delicately handled. It is warm in color, refreshed with pearly gray half-tones and with transparent shadows on the left side of the face, as pure and clear as ever came from the brush of Rembrandt, that master of transparent shadows. The oftener I regard this portrait of Grimes, which, after studying scores of Jouett's works, I look upon as the painter's masterpiece, the more impossible it seems that it could have been painted by one who had not carefully studied the very best in art by the great masters. It shows, too, that he thoroughly knew and understood his subject, for he has presented him not only faithfully but sympathetically, so that its truthfulness is apparent, as it is in all great portraits, whether or not we know the originals. This is doubtless the quality that makes portraiture the most interesting and the most important department in art. It is to be regretted that the half-tone plate is not a satisfactory medium for conveying the true character and excellence of this important work and fails in a measure to present a true facsimile of the painting.

ROBERT LOFTIN NEWMAN: AN AMERICAN COLOR-
IST : BY FREDERIC FAIRCHILD SHERMAN

ROBERT LOFTIN NEWMAN was born in Richmond, Virginia, in 1827 and went with his parents to Tennessee when he was eleven years old. His family must have been reasonably well-to-do people at the time, for it is recorded that as a youth he read a great deal about art. He probably painted some, too, for when he was but twenty-three he went to Europe with the intention of studying at Düsseldorf. He stopped, however, in Paris instead, and entered the atelier of Thomas Couture, where he remained but a few months. This was all the instruction in art he ever received. After returning to his home in Tennessee he made a second trip to Paris in 1854, and it was then that he made the acquaintance of William M. Hunt, who in turn introduced the young artist to Millet.

To Newman belongs the credit of having been one of the earliest to appreciate as well as one of the first to purchase Millet's work. He bought *Le Vannneur* and several other canvases, which he later sold, through necessity, certainly not from choice, as they must have been the most prized of his possessions, as one will infer from even a slight familiarity with Newman's own work, in which not a little of the sentiment as well as the best of the color reveals a remarkable sympathy with that which is inevitably associated with the art of the great Frenchman. This does not imply that Newman's painting is anything other than individual and delightful in its own way, which it certainly is, but in a measure it helps to indicate what tendencies determined the development of his art, what his ideals really were and how nearly he eventually succeeded in realizing them in his canvases.

At the outbreak of the Civil War Newman was employed by the Confederate Government as a draughtsman and in 1864 he saw some active service as a member of the 16th Virginia Infantry. How true it is that he is exclusively an idealist and a painter of ideas, interested only in some personal and rare interpretation of religion, history or life, or some original creation of his own imagination, may be gathered from the fact that there is no record in his art of his ever having been to Paris nor yet of his ever having been a soldier.

For years after the surrender of Lee left him free to return again to his easel he worked in a comparative obscurity that we

must presume was anything but unsatisfactory to one of his naturally retiring disposition, especially as his pictures were highly esteemed by a few men and women of cultivation and taste who quietly collected them during all this time. The interest and encouragement of such purchasers as came to take away his canvases, fellow craftsmen like Wyatt Eaton and William M. Chase, literary celebrities like Richard Watson Gilder, and connoisseurs like Sir William Van Horne and Thomas B. Clarke must have meant infinitely more to him than the popular approval of a general public that was satisfied with the landscape of the Hudson River School and the figure paintings of J. G. Brown.

Not until 1894, when he was sixty-seven years old, was any public exhibition of Newman's work ever held. At that time a collection of upward of a hundred of his paintings, mostly loaned for the occasion, was arranged by a committee of the artist's friends and hung in a New York gallery. That he was practically unknown at the time even in the city where he lived and worked is evident from the statement in the *Evening Post's* account of the exhibition, that "his works are never seen in the art galleries, nor yet in the sales which occur at frequent intervals." The *Post* and the *Tribune*, both of which reviewed the exhibition at length, speak highly of the artist, particularly as a colorist, the latter, in mentioning a hunting scene and a religious subject, saying that "in pictures like these Mr. Newman is one of the haunting masters of color." From a report published in the *Times* about a week after these reviews appeared, we learn that the pictures "are finding favor with buyers," which probably means that several were sold besides the one which the newspaper report adds was purchased by the painter, Alexander Harrison. From the date of this exhibition, which was perhaps the great event in Newman's quiet life, until that March day in 1912 when he was found dead in his studio in New York, he seemingly never again emerged from the utter obscurity in which he lived, and in his old age, as in his youth, it was the loyalty and help of a few true friends and discerning judges of painting that enabled him to purchase the necessities of a life of singular devotion to a fine ideal in art that has never been rightly estimated or properly appreciated.

That Newman was a great colorist in the best sense is evident in all of his finished work, and few who are acquainted with it would agree, I think, with the critic who wrote that "you feel that



Fig. 1. NEWMAN: MACPALEN.
Collection of the late Sir William Van Horne, Montreal.

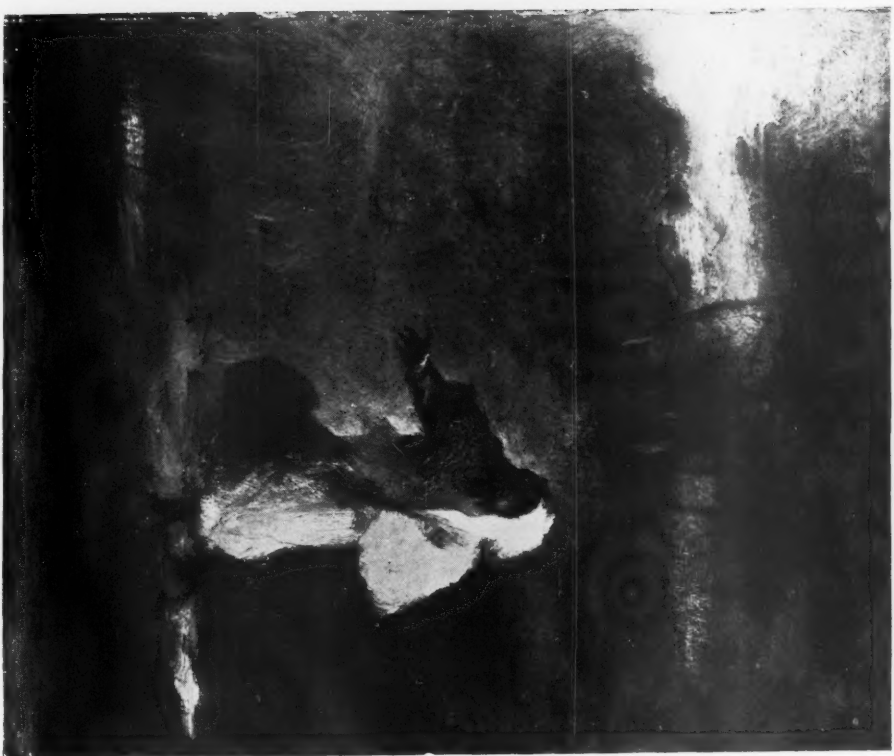


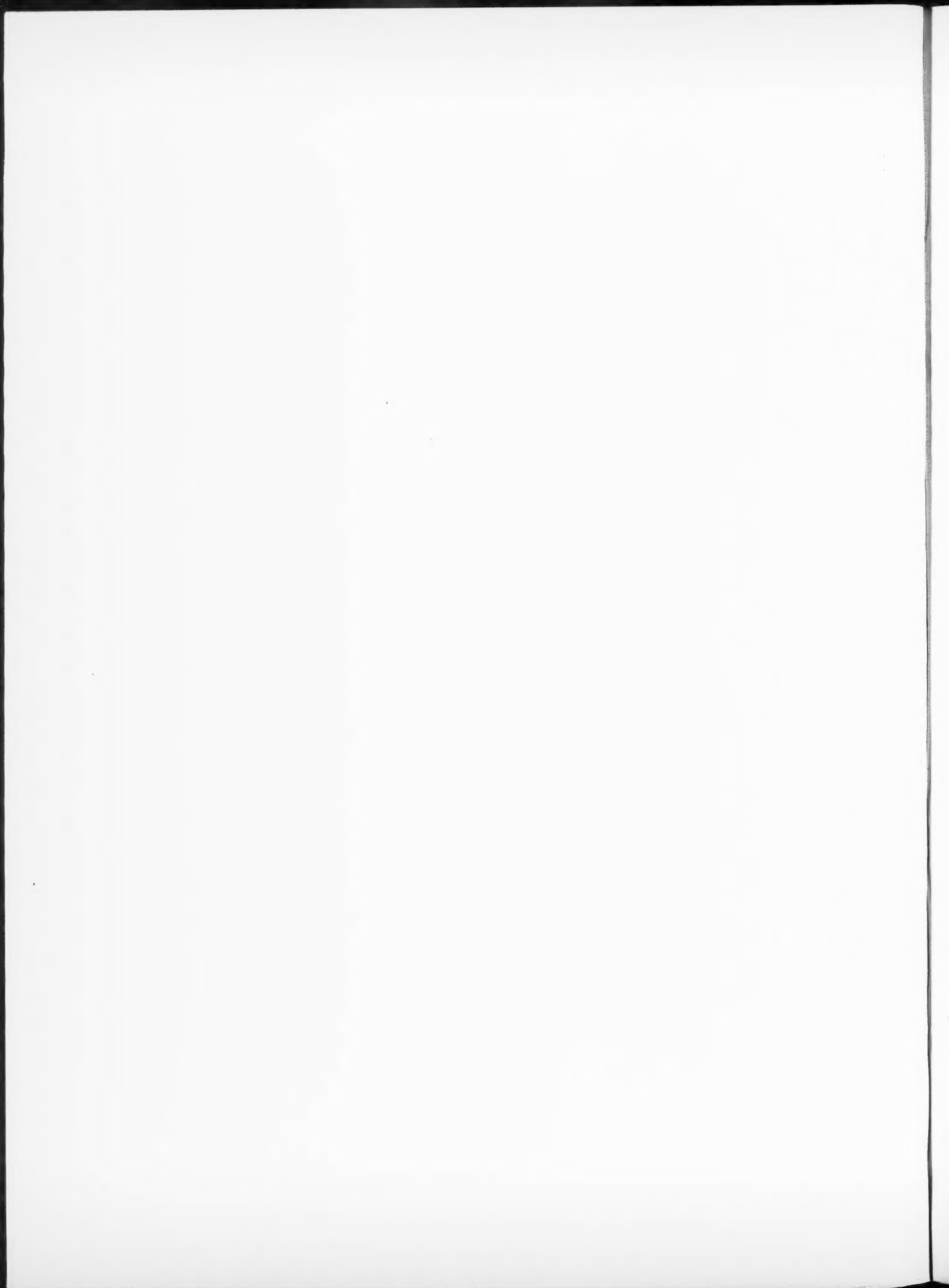
Fig. 2. NEWMAN: THE WANDERING MIND.
Collection of the late Sir William Van Horne, Montreal.



Fig. 3. NEWMAN: GIRL BLOWING BUBBLES.
In a Private Collection.



Fig. 4. NEWMAN: MOTHER AND CHILD.
In a Private Collection.



his imaginative conceptions were arrested on their way into concrete images by a flow of light and color too bewitching to let the constructive faculty of the artist have free play," for certainly the "obscurity in details," which this critic remarks, is nothing if not deliberate, a conscious sacrifice of definition in particulars for the perfect realization of that mysterious and poetic charm of color which is their chief delight. His color has a loveliness entirely due to spontaneous feeling, and in many of the presumably so-called obscure canvases it is developed with all the loving and painstaking care that another artist might have lavished on the drawing of a figure, and simply because he realized that it was a surer means for the expression of what he had to say than any further development of the more obvious detail could be. In some of his canvases the very indefiniteness of the no less necessary detail is readily recognized as being a condition inevitable to their success, inasmuch as their intention is the suggestion of some elusive sentiment or an expression of feeling rather than any actual representation of the reality of things, however lovely.

In all of his pictures it is the poetry of color and of life rather than the prose that one finds, and in the sense that poetry is the higher form of expression it may be said that he is a greater artist than some of his contemporaries who are unquestionably superior painters. However much of a poet Newman is, it is quite true that he is never the master of the poetry of art that Millet is of the prose. Millet's prose is generally perfect in a way that Newman's poetry often is not, and yet the imperfect beauty of much of Newman's painting has a very real charm. It is an elusive charm, though, and is easily missed unless one is peculiarly sensitive to the sensations of color and to the suggestion of forms used merely as symbols in a manner of expression somewhat similar to that of not a little of the sculpture of Rodin. A representative example of this phase of Newman's work is the little picture, in the collection of the late Sir William Van Horne, called *The Wandering Mind* (Fig. 2), where the figure, though crudely drawn, is a most suggestive as well as an entirely adequate interpretation of a vitally interesting idea. Further development of the detail in this canvas, or indeed anything in the way of more finished drawing, could hardly add at all to the tragic force of the picture as it stands. One might suppose that the character of the subject in this instance partly, if not wholly, accounts

for the success of the painting, and it is quite true that there is something in the association of ideas that makes the awkward figure peculiarly suggestive and appropriate. There are other works by Newman, however, where the detail is quite as obscure and the drawing quite as crude, that are just as forcible in their presentation of other and less unhappy subjects. The small Magdalen (Fig. 1) in the same collection is one of them. The artist has painted her praying, and it is the pose that makes the picture, as an artist would say. And yet here, as in the other canvas, an unusual but no less beautiful and suggestive color scheme is a powerful factor first and last in the effectiveness of what is a spiritual or imaginative rather than an actual and realistic interpretation.

The picture of the Mother and Child (Fig. 4), one of his last works, dated 1910, proves that he was an accomplished draughtsman and an intelligent technician in other ways when it suited his purpose. This canvas is as fine a representation of a subject so often painted as one will be likely to find in modern art. The figures are very happily arranged and the expression in the faces is so finely felt and expressed that the entire poem of the mother's love and the child's response is fully evident; while the golden curls and rosy cheeks of the baby against the black hair and cooler tones of the mother's face emphasize that charm of color which, like a lovely music, is the accompaniment to this song of life. The canvas is as exquisitely finished as are some of those rare figures of Rodin's which exhibit a similar though perhaps greater degree of technical proficiency in a sculptor, who quite as generally, for the sake of emphasizing the ideas he wishes to express, is accustomed to neglect many if not all of the little niceties of art.

In the Girl Blowing Bubbles (Fig. 3) it is again altogether an unusual and interesting color scheme that emphasizes the idea of mystery which is suggested by the enveloping shadows and the inarticulate curiosity of the watching dogs. This is a finished work of art, in that it is a finished piece of rich and satisfying color; the figure of the child, the green-covered couch on which she rests her hand and the two dogs are merely sketched in sufficiently to serve as notes in an exquisite color harmony, which is at once attractive to the last degree and highly expressive. To have insisted upon the drawing could hardly have added to the beauty of the canvas and, one feels, might have resulted in the sacrifice of much of its charm.



GAINSBOROUGH: THE MALL
COLLECTION OF MR. HENRY CLAY FRICK

